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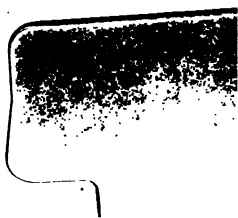
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STOKES'S
RAPID
DRAWING.

THIRD EDITION.

1/-







*Yours faithfully,
William Stokes*

from a Pen and Ink Drawing after a Photograph.

STOKES'S RAPID DRAWING;

FOR
RAPIDLY TEACHING TO DRAW,
AND
FOR TEACHING TO DRAW RAPIDLY.

BY
WILLIAM STOKES,
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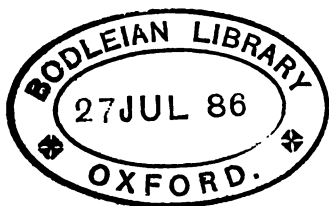
INVENTOR OF
*"The Pictorial Multiplication Table," "The Historical Chrono-
meter," "The Mnemonical Globe," "The Typogram," etc.*

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PREFACE.

THE Public asked, and I obeyed,
And that is why this Book was made.

PREFACE TO THE THIRD EDITION.

**By this Edition you may tell
The Public liked the others well!.**

INTRODUCTION.

IN relation to Art, as in most other matters, there are different tastes and conflicting opinions; and so too in respect to teaching its principles. A Picture that is perfection in the eyes of one man may appear particularly faulty to another; and instructions which some may think of immediate importance, others may consider ill-timed and non-essential.

In addition to those who hold different opinions, there are others who hold no opinions at all, as they know little or nothing of Art or of Art teaching.

The selection and arrangement of objects and subjects, their mode of treatment, and the distribution of lights and shades, are matters which advanced students and adepts in Art are generally supposed to be especially allowed to discuss, while the study of straight lines and curves, uncombined or in prescribed relation, is allotted for the prolonged delight of the elementary learner. To this the perverse novice is generally rebellious, and, in spite of all restrictive advice, he impatiently longs to try his hand at making Pictures. Perhaps he does try, and probably his display is not over brilliant. He is told therefore he has proof of the necessity of returning to his elementary work, and his teacher becomes snubbingly poetic, and advises him to "learn to labour and to wait." The plan here given sweetens the labour by giving satis

factory reward, and disposes of the necessity to wait, by explaining the principles of Picture-making in a manner which can be easily understood, applied, and *remembered*, by those who have not had the advantage or disadvantage of previous tiresome study; while those who have will find their power of adaptation immediately increased, and their range of application extended!

I have gone into the subject very carefully, both theoretically and practically, and have studied some of the most elaborate and costly works connected with it; as an introduction to which, and to other productions which are more within general reach, this book will prove eminently useful.

I am particularly indebted to the teachings of that ready and able draughtsman, and lucid and felicitous author, Frank Howard, for the general arrangement of many of the ideas here given. To him especially the Public owe their best thanks for the method of teaching the theory of Pictorial Effect previous to imparting minor details.

Among other things, this little book embraces, in a singularly condensed form, a faithful metrical rendering of Frank Howard's "Sketcher's Manual," published in 1887, which is a book of exceptional merit, and is profusely embellished with contrastive illustrations. While writing I have found that Messrs. Weldon & Co., Wine Office Court, Fleet Street, E.C., have published a new edition of "The Sketcher's Manual." with all the engravings, at the reduced price of three shillings and sixpence. Messrs. Weldon—*Well done!*

I make no pretention to originality in respect to *the general principles* here expounded, which will *be found in some way or other* illustrated in the *works of all the great masters*, must be more or less

familiar to all Art Students, and must be taught in some form by all Art Teachers; but the book as a whole is strikingly original.

The Rhymes here given have the advantage of making the ideas more attractive than they would otherwise be, *and they are much better suited for the Memory!*

Those who not simply read the book, but who *study it*, will do well to learn many of the couplets or stanzas in which important principles are conveyed, or difficult details are condensed.

The book is Memory Aiding in other respects, as well as being in Rhyme; and it will be found to be a substantial and complete frame-work for Art study generally.

By the principles of association and suggestion other ideas connected with Art can easily be comprehended and retained through the remembrance of these, and a vast saving of time and labour may be effected.

Accurate drawing involves Mental Picturing, an intellectual process of infinite value in relation to Memory, and one to which I have devoted special attention.

Many of my pupils, who at first appeared to be almost destitute of the power of making Mental Pictures, have speedily acquired it in a high degree, through the exercises I have given them, and have also developed taste and skill in practical draughtsmanship and painting, greatly to their surprise and gratification.

By the application of my System of Memory also, directly and indirectly, some of the most difficult details of Art have been overcome; and it has often been suggested that I should publish *something* upon these subjects. I now present

this little treatise as an introduction and clue to Picture Making; and especially in conjunction with the study of my book, "Stokes on Memory," and with my Memory Lessons, it will be a valuable assistance to Mental Picturing. The whole of the ideas should be *pictured mentally*, and the principles propounded should be *fixed in Memory*, and applied to the study, analysis, and criticism of Pictures and Works of Art.

The study of this little book must tend to popularize an appreciation and taste for Art, and will greatly quicken the perceptive powers. To the ordinary reader the admirable Pictures in various illustrated Newspapers and Periodicals will be additionally interesting and instructive from an artistic point of view, affording quite a lesson or study; and a visit to a Picture Gallery will be fascinating from the recognition of previously unobserved qualities, while the beauties of Nature will be perceived with new and unspeakable delight.

In some cases this Book may be used instead of any other, and as a substitute for a teacher; but the study of other books and the services of a skilful teacher are desirable.

I shall be happy to receive specimens of Drawing, pen and ink sketching, etc., from any who, having derived benefit from the book, may like to send them, or from others who may kindly wish to favour me with them.

WILLIAM STOKES,

Teacher of Memory.

15, Margaret Street,
Cavendish Square,
London, W.,

July 16th, 1878.

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MR. MARVIN'S MEMORY.

"THE recent exploit of Mr. Marvin in carrying away from the Foreign Office the Anglo-Russian Agreement, stretched full length upon Stokes' mnemonical frame, has evoked many expressions of disbelief. To me, for many years a student of artificial memory, the feat is neither uncommon nor wonderful. Even without the guide of Stokes' secret key, the achievements of some of our eminent men have been such as to throw the recent occurrence entirely into shade. For instance, how does the committal to memory of a trumpety memorandum stand in comparison with Macaulay's exploit of knowing the whole of Milton's 'Paradise Lost' by heart, and the historian's ability to re-write the bulky novel of Sir Charles Grandison from beginning to end without a single blunder. Porson, whose powers of memory were equally prodigious, could repeat thousands of lines from the Greek poets, entire plays from Shakespeare, poems, like the 'Rape of the Rock,' and huge masses of English and classic prose. Lepsius could repeat the whole of Tacitus without a mistake; Carneades could recite the contents of a book after reading it through once, and Mezzofanti's ability to commit to memory thousands of words of a language new to him, was the marvel of his contemporaries. Of Sir Walter Scott a story is told that the *Edrick Shepherd*, having bewailed to him the loss of

a lengthy manuscript poem which he had read to him some months previous, the author of 'Waverley' recited the whole of the piece from beginning to end, to the delight and wonder of his hearer. Another anecdote, current of La Motte, is equally astonishing. A young author read to him a tragedy, to which he listened throughout with evident pleasure. When the reader came to the end, La Motte assured him that the play was excellent, but, he added, 'I fear you have been indulging, young man, in an audacious piece of plagiarism. The second scene of fourth act I have certainly heard before, as witness this'—and he gravely recited verbatim the whole of the part he had mentioned. His readiness in doing this was so remarkable that the author really began to believe that he had been unconsciously guilty of the crime alleged, when La Motte came to his relief by assuring him that he had learnt the piece by heart during the author's perusal. Jewel's memory was of such a rigid nature, his biographer tells us, that after committing his sermon to its keeping he would recite the whole of the discourse without disarranging a single word, no matter how turbulent or hostile his audience might happen to be. He used to amuse his friends, and none more successfully than Bacon, by repeating, after a single perusal, long strings of names, lists of uncouth words, and scraps of grotesque sentences picked out at random from a dozen different books, or selected from some such difficult language as the Welsh or Irish. These he would repeat *backwards*, and at command could point out the *succession of any sentence or any name in the series*.

"All this is very wonderful to those who have never turned their thoughts to the culture of their memory, but to one who has studied the various devices of teachers of memory, and more particularly the most elaborate of them all, the system of Mr. Stokes, there is not the slightest cause for amazement. I wish I could recite the expedients for remembering things which men of marvellous memories like Macaulay have made use of; but the world learns nothing from its prodigies, and failing the information which they never impart, possibly because they are unconscious of the process by which their miracles are achieved, I must draw largely on Stokes to describe what can be done by application to a science that is open to the dullest of us all. I take Stokes as an example, as his system is incomparably the best that has ever been invented, and, besides, being without an equal in his profession, his name is most familiar to the public. A peculiarity about his system is its secrecy. The votaries who attend the mnemonical shrine in Margaret Street are bound by their word never to reveal his system. And this obligation to secrecy is perfectly natural. The mnemonical 'key' can be acquired by the dullest head within the space of an hour, and if the invention—the labour of many years to bring it to its present perfection—were not secured by some such plan as this, unscrupulous pupils would speedily set up as teachers, and the inventor would be ruined. Possessed of the secret key, quite a universe of enterprise reveals itself to the novice. With a little practice hundreds of words, names, or dates can be poured into the memory and then pumped out in their proper sequence. Long rows of figures can be trotted

into the memory and trotted out again with an ease that throws Bishop Jewel's tricks entirely into the shade. And it is all the same to the initiated whether he repeats them backwards or forwards, or makes a start in the middle and travels up or down. It is really a sensation worth acquiring to be able in a leisurely walk down Regent Street or the Strand to commit to memory the names and trades of all the shops, and at the end of the thoroughfare to pour them out in their proper order, thus placing one on a level with a trick that Macaulay was always vain of. These, however, form the fancy part of mnemonics, destined to amaze and mystify the multitude. The real value of a system, like that of Stokes, consists in its applicability to one's daily wants. Thus, it has frequently happened to me to have to report an interview, and here memory aids have come into play by enabling me to keep each question and answer distinct and clear in its proper place, and at the end to be able to prove by the testing process that the order in which they stand, and the sequence of the words are positively and infallibly correct. In dealing with a foreign language also, and with a science new to me, I have had sometimes to get up a certain number of technical words, and here mnemonics have come to my assistance by helping me to stow them away by hundreds in my memory. There are plenty of occasions when we desire to remember a thing and have not at our command pens and paper. What can be better in such emergencies than to be able to put our *thoughts upon a memory key*. Finally, in giving *a lecture, can anything be more pleasant than to be able to do away with* troublesome notes, which

draw one's attention from the audience and spoil one's flow of speech. Before I took to mnemonics, this was always an annoyance to me, and I can well remember the delight I experienced when I gave my first lecture with the points arrayed in my mind upon the memory key.

"A peculiar prejudice exists against a man improving his memory. We are all ready to own that in certain matters our memories are defective, but when it comes to the improvement of them it seems such a slur upon our capacity to go to a memory doctor that few of us care to do it. There are many men of the highest capacity—men whom the world would think the last to require artificial aid—who have, Nicodemus like, gone to Stokes at night and forbade him ever to speak of their visits in public. Quite different is it with Sir Stafford Northcote. His keenest delight is to display the memory tricks he learned from Professor Stokes, and on one occasion at Exeter, in taking a chair at a lecture, he did not himself disdain to illustrate the marvels of mnemonics. When a statesman like the Chancellor of the Exchequer, or an artist like Cruikshank, thinks it advantageous to acquire an art, which at every moment is a necessity, and which has no bound to expansion, the wonder to my mind is that mnemonics are not more generally made use of. The principles are easily acquired. They are capable of indefinite application, and well deserve to form part of the training in every English school."—*Mayfair*, Tuesday, July 30th, 1878.

"Marvin must have studied Stokes to great advantage."—*Brief*, Friday, July 12th, 1878.

"Mr. Charles Marvin's little private sin can only serve as an advertisement to Mr. Stokes."—*The Weekly Dispatch*, Sunday, July 28th, 1878.

"STOKES ON MEMORY.—By a singular circumstance the value of Stokes's system of memory has become an imperishably chronicled fact in the world's history, as by that means Marvin carried away in his mind the details of the Anglo-Russian Memorandum from the Foreign Office. Many will, no doubt, visit the Polytechnic to hear Mr. Stokes expound his theory."—*The Christian Age*, Wednesday, July 31st, 1878.

The details of the Government prosecution, mentioning the use of Stokes's system of memory, and announcing Mr. Marvin's acquittal, are to be found in *The Times* and other leading newspapers.

"Mr. Stokes, who has been memory mentor to many leading public men, is still improving on his easily acquired system; and, as may be anticipated, he meets with that amount of success which he so well deserves."—*Morning Advertiser*, Saturday, August 3rd, 1878.

"Mr. Stokes's system should be inquired into by all who may desire to possess a retentive mind."—*Sporting Clipper*, August 10th, 1878.

STOKES'S MNEMONICAL GRAPHIGRAMMICA !

A PICTURE.

AN object standing quite alone,
Cannot the name of "Picture" own,
Accessories, or light and shade,
Should with the object be displayed,
For if these adjuncts we reject,
We lose Pictorial Effect !

UNITY, ETC.

A picture, you will always find,
Shows *unity*, or things combined !
Pictorial Effect will tend
A charm to meanest things to lend.
Oft objects we may banish quite,
Yet please the eye with shade and light.
In it a magic power dwells,
Where lights and shadows seem like spells.
This quality as "Breadth" is known,
When art employs a term her own !

BREADTH.

Not *equal* space of light and shade,
By "Breadth" is to the mind conveyed.
No, for whenever Art sees that,
She speaks of it at once as "Flat,"

B

With light or shade "flat," ne'er expect
 To get Pictorial Effect.
 Each light should have a focus bright,
 To have a charm for tutored sight.
 Each shadow, heart of depth should show,
 From whence there should gradations go.
 Lights should not globular appear,
 Nor shades seem holes, in manner queer!

When there's more than one light or more than
 one shade,
 Attention to this rule should always be paid,
 They ought to be treated as parts of a whole.
 And one chief light or shade should the others
 control.

If these lights or these shades in the picture be
 small,
 Compared with its size, they in groupings should
 fall,
 And the spaces between them, by light or by shade
 Should be blended, by which "broad effect" will
 be made.

As a "*mass*" this in technical language is known,
 Of light or of shadow a mass is oft shown.
 By gradation of light or gradation of shade
 Through the breadth of a subject is *unity* made!

PICTORIAL EFFECT.

In giving these rules for pictorial effect,
 That they are not exhaustive, you'll quickly detect.
 They are rules which you often may violate quite,
 And yet may with justice contend you are right.
 But each novice who tries them with hearty good-
will,
May good pictures produce with least trouble and
skill!

For pictorial effect you must please condescend
 Some expedients to use, to which well attend.
 You must shadows produce of all kinds and
 degrees,
 That may best suit your purpose, to grace, and to
 please,
 Whether faithful to nature, *or whether they're not*,
 The world's greatest artists have not cared a jot.

BONINGTON'S PRINCIPLE.

The simplest form of light and shade,
 By Bonington and others made,
 Is *like a wedge*—for land or sea,
 For wide expanse, this wedge may be!
 Horizon takes the deepest shade,
 At third of the whole drawing made,
 Thence up and down it graduates;
 This wedge which to the rest relates.
 Dark spot in foreground gives expanse,
 And will the whole effect enhance!
 Put light where shade, and shade where light,
 Reversed thus, still the rule is right.
 The point of wedge no doubt you'll see
 At either side you wish may be.
 A distant city, forest, trees,
 Or any other forms you please,
 You in the shade may indicate,
 Avoiding change of style too great.
 At times the whole so modify,
 That the wedge shape you hardly spy,
 See wedge of light in shade you will,
 In Rembrandt's celebrated Mill!

CLAUDE'S PRINCIPLE.

Clawed up at once this plan should be
 Which Claude laid down, as you may see!

A pleasing form, one mass of shade,
 'Gainst a light sky, may oft be made.
 The sky, with graduating mien,
 From the horizon should be seen,
 Yes, let this mass of shade so great,
 From the horizon graduate.
 A building, animal, or tree,
 Or group of all, thus shown may be.
 The principle may be reversed,
 Let mass of light the eye catch first.
 Here we effect produce, you'll mark,
 By bringing in a background dark,
 Cathedrals, shown by Roberts thus,
 Are much esteemed by all of us !
 Thus, animals has Landseer made,
 Light in themselves, stand out from shade,
 And Lawrence makes his figures bright,
 Placed in the dark, in dresses light.
 Claude in his sunsets often shows
 How to adapt this plan he knows ;
 His mass of light, in background placed,
 Relieves the shadowy masses traced.
 Each side of buildings, ships, and trees,
 This background light, the eye will please,
 While in the intermediate space
 Of land or sea, *dark* holds its place.
 The central light is echoed near,
 Where smaller foreground lights appear,
 The small lights must be placed with tact,
 Or from the chief light they'll detract.

REMBRANDT'S PRINCIPLE.

A point of brightest light is made
 To graduate to deepest shade.
Rembrandt's principle has shown,
As bold as simple all must own.

Several forms may be combined
 To show a spot where light has shined,
 And brilliancy of light we force
 With dark abruptly in the course.
 Reverse the plan, we please the sight
 With picture generally light,
 One simple, well-placed point of dark,
 With character the whole will mark !

OLD PRINCIPLE OF THREE LIGHTS.

More complex theories let us try,
 To guide the hand, through the mind's eye,
 Sir Joshua Reynolds used to name
 Three lights should our attention claim ;
 But artists of the present day
 To this but small attention pay.
 The principle no doubt is good,
 And should be clearly understood,
 Three lights of different quantity
 Should always vary in degree,
 So placed as never to combine
 In any way to form straight line.
 They at unequal space must stand,
 And their arrangement be so planned
 That mental lines would form as guides,
 Triangle with unequal sides !

An arrangement of lights such as this will be
 found

In the works of Great Masters of Art to abound,
 Since Chiaroscuro obtained as a friend
 Leonardo da Vinci, the Art to extend,
*He taught that a picture by rules could be made,
 and that careful attention should to them be paid,*

TURNER'S PRINCIPLE.

Now be a turner, please, to Turner's works,
 And see what magic in his method lurks,
 He rears in mass a foliage of fine trees,
 'Gainst a light sky, the eager eye to please.
 Dark spots in foreground, which is chiefly light,
 But melts to middle tint before the sight,
 Carefully varied to the subject shown
 In distance, bright, mid-tint, or darkest tone.
 His views of Venice, Rome, and Florence show
 The special skill which he could thus bestow.
 Extensive scenes from nature thus arrange,
 But think not partial failure very strange !

The tall slender form of the Lombardy poplar
 Sometimes from the foreground uprises, we
 see,
 While its tapering mass intersects the horizon,
 And like part of the shadows in front seems to
 be !

A light tree oft is interposed
 Between dark mass, and where sky goes,
 This is a variation slight,
 Lest too much sameness tire our sight,
 The lightness of the second tree
 Is useful as clear sky would be !

RULES FOR LIGHT.

Straight lines of light, which vertical, or horizontal
 are,
 Should never in a picture be, because effect they
 mar.

*Whenever line of light we see,
 Diagonal it ought to be.*

At upper corner, on one side,
 The light should *in* appear to glide;
 At lower corner, without doubt,
 And other side, it should go out.
 The *centre* of picture should never be light,
 With both of the *sides* looking dark as the night.
 In the *centre* of picture the light should not go,
 With darkness *above* and with darkness *below*.
 Let attention most thorough to these rules be paid,
 And observe the same principles hold good for
 shade.

SHAPES OF LIGHTS AND SHADOWS.

Of lights and shadows let us see
 At once what shapes they ought to be,
 For though they may seem undefined,
 A general shape will strike the mind.
 Observe well this, that light or shade
 Should square, or oblong, not be made.
 Triangle, circle, oval, curve,
 For light or shade, will better serve!

POINTS.

When points project from general mass,
 They should not from the middle pass.
 Should point a given mass divide,
 See that you put it at the side.
 Let not a point at angles right
 With general mass be brought to sight.
 Angle acute one side we see,
 Obtuse the other ought to be.
 In other words, the mass should go
 With one side high and one side low.

SHAPES AND LINES.

With stiles, gates, posts, and stems of trees,
 And other objects such as these,
 The greatest care you ought to take
 Lines horizontal not to make ;
 Nor vertical, because you see
 At once they parallel would be
 With top or base, or with the sides,
 With which form beauty ne'er abides.
 But you must try to make each line
 Diagonally to incline.
 Perspective may afford you aid,
 Or other means be useful made.
 So with divisions of the ground,
 There undulations should be found.
 The surface should not, bear in mind,
 Be horizontal, but inclined !
 Partial exception may be made
 To clouds in sunrise light arrayed,
 Or sunset, with horizon they
 Appear as parallel oft may.
 But to secure variety,
 One width throughout they should not be ;
 To give expanse or great extent,
 Alone this privilege is lent.
 Or when curved lines in sketch abound,
 A few streaked cloud-lines may be found.
 A building marked by formal lines
 Requires irregular designs.
 Thus trees their beauty may reveal,
 Or light and shade defects conceal.

ARRANGEMENT OF THE SUBJECT.

*Let not horizon catch the sight
 At just one-half your drawing's height.*

But, as best suits you, let it go
Either above, or else below.

A single object, as a tree,
In picture's centre should not be.
If the experiment be tried,
You'll find it better on one side.

If you an archway wish to show,
The point of sight should never go
The middle in, of what you draw,
As that would cause perspective flaw ;
But on one side the point should stop,
And nearer base line than the top.

So, if an avenue of trees
You wish to sketch, the eye to please,
The end of path must not appear
In middle, but one side be near,
And at unequal distance be
From base and top of drawing, see.
If you a figure introduce,
To give effect, to be of use,
It should not equi-distant stand
From the two sides, but on one hand;
And it should be on other side
To that where end of path is spied.

Again, if view of street you give,
Let point of sight midway not live.
Unevenly your sketch divide,
And put your point of sight at side.
If men or animals you place,
Let them not middle, but side grace.
Those the most prominent look right
Opposite side to point of sight.
The light should not appear to meet
The eye directly down the street, B *

As if it out of picture came,
 Or shone behind one, much the same;
 For thus both views of buildings seem
 To have of light an equal stream.
 But it should on one side be made,
 To throw one part of street in shade.

If two trees close together
 Form the subject of a sketch,
 O'er the middle of the picture
 Their foliage should not stretch;

Their trunks at equal distance
 From the sides should not be found,
 Nor should they straight and formal
 Rise like posts out of the ground.

In the lines formed by division
 Of the ground, we should not trace
 A plain unsightly parallel
 Produced with line at base.

But the two trees should, if possible,
 Be shown of different kinds,
 And should sides of drawing occupy,
 To please artistic minds.

The trunks in inclination
 Should vary, and in size;
 And the ground lines slope at corner,
 Near where division lies.

Though in nature very often
 Trees rise post-like from the ground,
 When you show them in a picture
 They should never thus be found.
*With varied thickness, varied slope,
 You'll always show them, we will hope.*

If a rivulet recedes
 Into picture, near to meads,
 And there be a footbridge shown,
 Trees upon the banks full grown,
 And a glowing sun in sky,—
 Rather Claude-like, by the bye,
 Equi-distant from the sides
 Show not where the water glides;
 Place not centre point of sight,
 Nor there sun, which is not right;
 And be sure you do not place
 Footbridge parallel with base.
 Trees each side should surely not
 Occupy an equal spot;
 Rivulet at side should be,
 Bridge aslant from base line see;
 Trees each bank, unequal size,
 Point of sight, and sun devise
 Either side which you may see
 Gives the most variety.

If far view of mount or isle,
 In your sketch you wish to smile,
 With a tower it may be,
 As St. Michael's famed we see,
 Mount should not in centre stand,
 'Tower not midway be planned.
 If dark spot, animal, or such,
 Be shown, to give a foreground touch,
 The middle it should not deface,
 But one side should tend to grace.
 Horizon third of sketch about,
 Subject, good at side no doubt;
 The point which in the foreground goes,
 The other side you should dispose.

If animal, as horse, be drawn,
 It should not middle stand forlorn,
 But should one side or other take,
 Whichever best effect will make.
 Always remember, give it more
 Spacing above it, and before,
 Than space that goes below you find,
 And than the space that goes behind.

Friend, young or old, do you wish to draw
 In manner rough, or without a flaw?
 To some it may seem that too much has been said
 On avoiding mid views, and side sketching in-
 stead.

But selecting the centre, you'll quickly detect,
 With beginners and others a frequent defect.
 Some because of false notions, no doubt, often err.
 While others don't think, or would side views
 prefer.

You should always remember, that when it is
 shown

That subjects should not in the centre be thrown,
 It is not intended one moment to say
 That a really good picture cannot be that way;
 But merely to point out 'tis easier much
 To secure good effect if you give the side touch.
 A central position, however, is best
 When you wish to show front view of head and of
 chest—

Equi-distant, that is, from sides should be face,
 But the head should be nearer the top than the
 base.

RELIEF.

*Now for a few suggestions brief
 Concerning what is called relief.*

Whenever one object another behind
 Or partly concealed by the first one we find.
 If part of the background of front one is made,
 Whether light, middle tint, mixed, or dark be its
 shade ;

The object in front gainst the back is relieved,
 Or opposed to it, as will be quickly perceived.

Dark objects relieved against light ones should
 stand,

And light against dark ones should always be
 planned ;

But in neither case equal relief at each part
 Should be given the object, to demonstrate art.
 Or cut out and stuck on to the front 'twill appear,
 A glaring defect, which to all must be clear.

Some part of the outline more strongly should tell
 Than the rest, if your picture you wish should
 look well.

Other portions relieved thus, should not be at all,
 But merged into background should pleasantly
 fall.

To produce this effect shadows oft may be thrown
 Upon objects possessing but light of their own.

The insipid appearance we thus can destroy
 Which equal light gives the quick eye to annoy.

With objects not dark nor decidedly light
 In relieving the outline take care to be right.

Part as light against dark, part reversed we should
 see,

And part gently merged with the background
 should be.

No line, mind, whatever, throughout its whole
 length,

Of relief, dark or light, should receive equal
 strength.

The greater variety shown in this way,
 The greater the beauty your art will display.
 In a positive sense, as no doubt you perceive,
 We here wish to employ the expression "*relieve*."
 Though placing one object another before,
 When just the same colour, comes under that
 score.

The front object's outline we then scarce can find,
 And to call it "*relieved*" only puzzles the mind.
 The expression "*opposed*," too, can scarcely be
 right,

For ante-position alone meets the sight.
 An idea of the truth we should here give much
 more,
 If we coined an Art term, and employed "*set
 before*!"

Objects with flat and angular shape
 On surfaces thus, should never escape
 Your special attention; for some that are round,
 For relief, and for contrast, must near them be
 found,

While those that are round, you must not forget
 that,

For relief, and for contrast, require objects flat.
 You should "*set off*" large objects with those that
 are small,

And small ones with large, into no error fall.

Lines or spots not required for the subject's effect,
 Should be "*carried off*" well, to prevent a defect.

Lines of nearly same slant, or spots of same kind,
 Will give you a drawing that's just to your mind.

In pictures where light is observed to abound,
A point, or a spot, that is dark should be found.

*In pictures where light seems to carry the away,
 Let a point, or a spot, that is dark find its way;*

While those in which darkness appears most to
reign,

From a good point of light, great advantage will
gain.

In those of mid tone, point of light and dark place
In the foreground opposed, to give spirit or space.

For quick execution and pleasing effect,

A few special hints you should never neglect.

Never let the light fall in the *front* when you
draw,

Or the object, or picture, will have this great flaw—

If the subject be flat, as the side of a tower,

It will show equal light, without beauty or power.

If the object be round, as round tower or tree,

The light in the centre will too formal be;

And while a light streak, or light spot there
abides,

Two formal dark patches will be at the sides.

The light may come out from the picture behind,

But not with effect from the centre, you'll find.

The light either side of your object may fall,

But *before* or *behind* it, observe, once for all.

STRONG AND WEAK POINTS OF A PICTURE.

To render the making of pictures complete,

Of one other matter we still have to treat ;

To show where the subjects, or light or dark
points,

Shall stand and not seem to be out of their joints.

*In technical language these points have no name.
To supply this deficiency now let us aim.*

For convenience a point of light know as "a glare,"
That a "gloom" means a point of dark, be well
aware.

An object, or glare, or gloom, know as a "grace,"
A good spot call a "site," a bad spot call a "space."
An object if light, dark, or medium shade,
As simply an object make known in a "grade."
With the help of these names, it will be very
clear,

We can quickly convey a pictorial idea.
We have seen that a "grace" should the centre
not fill,

But be placed on one side to exhibit our skill.
It now remains further in detail to show
At what other fixed places the "graces" should
go,

A "grace," in a "space" mind, will never look
right,

But a "grace" to advantage appears on a "site."

A "space" is a feeble point, bear well in mind;

A "site," is a strong or "forte" point you will find.

The "spaces," at distances equal all lie,

From the corners or boundary lines, you'll descry;

While the "sites" never seem to be equally near,

But from corners and lines quite unequal appear.

Midway from the line at the top and the base,

Or midway from the sides, is a very weak place.

While too much attention we scarcely can call

To the fact that the centre is weakest of all.

To a certain extent we the theory may urge,

Points increase in their strength as from this they
diverge.

But an unequal spot is not always a "site,"

Mathematical ratio sets the thing right;

As one and two-thirds, or as two and three-fives,
The artist his distances always contrives.

The points, or the "*sites*," the best suited to
 please,
 Are those which stand out in most varied degrees.
 Thus, one-third from the base, two-fifths from one
 side,
 Three-sevenths, four-ninths, from a corner may
 guide.
 But where all the "*graces*" with best effect go
 By the simplest methods I forthwith will show.

HOW TO FIND THE POINTS.

Let height and width of drawing be
 Divided equally in *three*.
 The intersections, be aware,
 Are "*sites*," if drawing be *not square*.
 Each outer part in two divide,
 At intersections "*sites*" reside
 If into three the parts you split,
 The intersections "*sites*" will hit.
 Again, the height of drawing make,
 Just three divisions nicely take,
 The width in five divide you may,
 The intersections "*sites*" display.
 Unless as three to five, you see,
 The height and length of sketch will be.

Again in two cut outer parts,
 At each cut made a "*site*" up starts;
 Or outer parts in threes may stand,
 And "*site*" at each cut comes to hand.

Professional readers may thus proceed
 To divisions very minute indeed.
*The height and width in fifths may be,
 Or into sevenths, you will see.*

The lower and outer parts of these
 You may sub-divide, if so you please;
 Which applied to a sketch on a very large
 scale,
 May sometimes be of great avail;
 But the amateur may let his mind
 To simple efforts be confined.

SITE LINES.

The *lines* where intersections fall,
 Producing "*sites*," "*site-lines*" we'll call.
 Large objects should on "*site-lines*" stand,
 When beyond "*site-points*" they expand!

HOW TO USE THE POINTS.

The "*site-points*" that we ought to use
 Depend upon the sketch we choose;
 One General Rule, though, we must heed,
 "From *corresponding* sites be freed."
 Thus, should a tree a main site gain,
 A "grace" put on sub-site, not main.
 As more or less in the scene shows,
 As small or large too, each "grace" grows,
 Use sites which from the centre stand,
 Or which to centre are at hand.

THE HORIZON.

The horizon, which has influence great,
 With *third*, or *two-fifths*' height should mate.
 For scene confined, horizon *high*,
 For great expanse, it low must lie,
 And on a "*site-line*" it should go—
Never above, nor yet below.

One-third, or else two-fifths from top
 The horizon line may sometimes stop,
 But make a mess of this you will,
 Unless you manage with great skill.
 Why with the trouble be annoyed
 Which with advantage we avoid?
 Let large fore "grace" on main "site" dwell,
 Small fore "grace" on small "site" looks well.
 Back "grace" on third, or fifth "site" draw,
 And upright forms will show no flaw,
 If with a subdivision line
 You let them easily combine.
 The "graces" placed effect to grant
 At different "site" from corner plant,
 These rules, of course, at once you see
 Are guides to *best variety*.
 Variety can scarce be gained
 Unless *proportion* be obtained.

PERSPECTIVE.

Perspective gives laws which we have to apply
 To show how things look *without moving the eye*!
 Just in front, *on a level with eye*, bear in mind,
 What is known in Perspective as "*Point of Sight*"
 find.

To this with the greatest precision attend,
 For Perspective effects on it wholly depend.
 These effects well explained, and the means, if you
 heed,

For producing them all, will seem simple indeed.

Those objects alone having regular form
 Can be put in Perspective *by Rule*—but why
 storm?

We will not feel annoyed, but keep perfectly cool.
 And notice that *heights and widths* go by one rule.

We see over everything *under* our eye,
 As the ground, which we seemingly *rising* descry,
 Till it gains the horizon, or line of our sight,
 So things from the ground, *seem beneath*, to be
 right.

Let things which are on, or rise out of the ground,
Commencing below the horizon be found!

In proportion as things the horizon are near,
 They more distant, and smaller, and fainter appear;
 But the nearer the *base line* the objects are placed,
 The closer, and larger, and bolder, they're traced,
 All objects on level, or lower than us,
 By an excellent rule we can show without fuss,
 By making the horizon cut each one through
 At same part, howe'er near, or howe'er far in view,
 Thus figures at hips; or at one-third of trees,
 We can let the horizon run through, if we please.
 Respectively figures or trees, thus in sight,
 Are made in perspective precisely one height,
 Which soon we can alter, if this we desire,
 By clipping, or adding, for smaller or higher.
 If ground rising up, like a mountain we see,
 The objects upon it will rise in degree.
 And objects of just the same size, it is clear,
 When seen at same distance, will same size appear,
 However the ground which they stand on is raised,
 And is over the level from which we have gazed.

The tops of things above our eye
 Sink to horizon, by and bye,
 And if they're drawn in proper way,
 Get top and base correct we may.
 See *under* everything we do,
Above the eye, of course that's true.
If of this fact you need a proof,
Think of an archway, and its roof.

See *over* everything, we know,
 We do, that is the eye below ;
 As proof of this what need we more
 Than thinking of the ground or floor ?

We see along the sides of all
 The things which *side* of sight-point fall.
 Receding things, above, below,
 Or side of eye, we ought to know,
 Alone are altered in their shape,
 Things seen full front a change escape.
 Receding they decrease in size,
 And grow less clear before our eyes !

Two lines if parallel will each
 Recede from eye, and sight-point reach ;
 That is, if perpendicular
 To picture's surface both lines are.
 With path, or floor, they may be found,
 Or wall, or board too, they may bound,
 In fact, you may your fancy please
 With endless objects such as these.
 With archway, trees, or street, you might
 Note lines recede to point of sight.
 Distinctly this effect to show,
Shade well in lines, as guide lines go
 For horizontal, roof, or floor,
 With horizontal lines shade more.
 If vertical, as in a wall,
 Your lines should vertical be all.
 If curved the lines, as in an arch,
 Be sure your lines in curves you march ;
 Or if your surface be inclined,
 As board 'gainst wall, thus have it lined.
If on the ground a tree should lie,
Let it diminish from your eye ;

Let its direction upward slant,
 And curves of shade upon it plant.
 Curves parallel with root, and top,
 Make variedly, and do not stop.
 You need but draw the object's *end*,
 And then to sight-point lines extend,
 And parallels with care display
 For width, or thickness, proper way.

Think steadily, and let us try
 To these ideas some more to tie.
 In "Stokes on Memory" is taught
 The art of linking thought with thought;
 And this each student must confess
 In Memory work secures success.
 We've seen the way of making curves,
 Attention still the point deserves.
 The circled top of column see,
 Above horizon let it be,
 Note that the curving *downward* glides,
 And *outwards* too, *towards the sides*.
 But turn your eye and look at base,
Upwards the curve at sides you'll trace;
 As these curves the horizon reach
 Above, below, you'll note that each
 In curvature *decrease* will show—
Straight line at horizon will go.
 Now link with this, in manner clear,
 A most important Art idea;—
 As with the column, so with trees,
 And any objects such as these.
Up part curves *up*, *down* part curves *down*,
 At middle who perplexed will frown?
 With this some more ideas attach,
You'll find that they will quickly catch.
When into picture trunk of tree

Inclining you may wish to see,
In up mid curves your shade should go;
 Reverse, if *out* your tree you'd show.

HOUSES.

Houses receding, you may draw
 Without the least perspective flaw.
 Tops, and base lines, and windows, doors,
 And such-like objects, seen by scores,
 In fact, each horizontal line
 Should in Perspective so incline
 That at the centre point they meet,
 And are in harmony complete.
 The doors and windows, and each space,
 Grows less in width, and height, you'll trace.
 If to the base line you are *near*,
 "*Sudden*" Perspective will appear.
 The diminution will be quick
 Of each succeeding stone or brick.
 If from the base *away* you are,
 Perspective change is *slower far*!
 Of course you note the Memory aid?—
Slower far off the change is made!
 For "*Parallel Perspective*," see,
 These hints alone are all need be;
 That is, when part of square we place.
 In parallel with picture's base.
 This simplest is, and stands the test
 Of looking truest and the best.
 To "*Angular Perspective*," note,
 A word or two we must devote.
 It shows an *angle*, not a square,
 The nearest to you, be aware.
 Both faces of the building glide
 To two points, one on either side

Of point of sight, horizon on,
 Which fact you ought with care, to con.
 Divisions just the same in height
As one straight line, appear in sight,
 Whatever real incline of sides
 Within this angle's length abides.
 For Angular Perspective, sketch
 The line required, and let it stretch
 In fancy, or reality,
 To horizontal line point, see.
 This point will every line direct,
 As error you would soon detect.
 Should this point happen to be near
 To where the sight-point will appear,
 The point to vanish other side
 Should at a distance off abide.
In all Perspective, bear in mind,
 When lines from surface are inclined,
 Or into picture they recede
 In same direction, you must heed
 To the same point they drawn must be,
 On horizontal line, so free!
 All Angular Perspective shun,
 Unless you find it *must* be done!

SKETCHING FROM NATURE.

The sketcher from Nature should try to detect
 The points that present most Pictorial Effect.
 Each object, or scene, to his mind should suggest
 The method of treatment for showing it best.
 In selecting his subject he ought to use tact,
To avoid giving proof that some power is lacked.
Those first to be chosen, should boundaries show,
Or where to begin and to end he'll scarce know.

Try a choice clump of trees, or a village compact,
Where a boundary line may be easily tracked.

Yes, a choice clump of trees, or a village scene
small,

Where the objects together conveniently fall.

They ought to be shown in the distance away,

To prevent of defects an unpleasant display.

First the simplest style of effort should be tried,

Then to styles more advanced make a gradual
glide.

Make no laboured attempt to give minor detail,

For if you tried that you might signally fail.

Indefinite work, which is near the right thing,

More credit than incorrect detail will bring!

As you find that you greater facility gain,

You may bring objects nearer, and make them
more plain;

But still avoid detail—your work might not pass,

Although the same things might look well in the
mass.

To subjects more complex you next may proceed,

Where natural boundary lines do not lead,

Choice *portions of views* you may carefully take,

As part of a landscape, or river, or lake.

First, *rub in the effect* that may best suit your
mind,

And then let your objects be with it combined.

To thus get a picture you never can fail,

However imperfect you be in detail!

Each trial makes details more easy appear,

And with leading effect they can not interfere!

At first make *small* pictures, beware of the large

Till your well-tutored hand can its duties dis-
charge.

Facility some day your efforts will crown,

And *felicity* too, or it may be renown! c

PROGRESSIVE STYLES OF EXECUTION.

The amateur draughtsman should not be concerned

About execution, that soon can be learned.

Let his first great desire be to make a fair start,
And produce good effects, in accordance with Art.

This best can be done with a rapid close move
Of the pencil, which any one quickly can prove.
Let backward and forward quick movements combine,

By which you obtain closely line after line.

Make the lines not too evident, act on the hint
Of combining the lines, and producing a *tint*!

With free and with regular move of the hand
You will quickly progress in a way that is grand;

And having commenced a tint after this mode,
Where the heart of a shadow shall find its abode,

And having, too, spread the tint slightly each way,
Which with very small practice accomplish you

may,

At least possible angle, with similar touch,

Cross the tint you have made without labour too
much.

The second lines cross in same style as before,
So proceed, till of shade depth you do not need
more,

Then the shadow extend to the requisite shape;
But crossed lines at *right angles* your hand should
escape,

Except you require them a form to produce,

When of course you may find them of infinite use.

*Till your Memory truly holds forms that are
made,*

Remember you'd better depict them in shade.

When your hand and your eye have increased in
their skill,

A different touch may conform to your will,
And the forms of the objects may better be shown,
But remember *they still should in shadow be thrown.*

By commencing *in centre*, and working to edge,
One tint with another you quickly can wedge.

And greater correctness by this you can gain,
As thus any shape you desire you obtain.

When your Memory rightly an object retains,
You can show it in light, and bestow greater pains.

At length, when your picture you draw on large
scale,

You can carefully put in each minor detail.

The things you remember, imagine, or see,

Or which in the roughest of outlines may be,

You soon may depict, with Pictorial Effect,

Which none with true wisdom can ever reject.

The suggestions here given you should not pass
by,

But should carefully, patiently, constantly try.

To beauty you'll find the Art quicken your sight,

And you'll gain from its practice unbounded de-
light!

FORESHORTENING.

On foreshortening now, a few items we need,

For making an object appear to recede.

In foreshortening figures or limbs, a great point

Is to indicate slightly a bend at each joint.

The view should be chosen, not taken at "spec,"

That the head may not seem just in front of the
neck.

A little above it, or little below,

You'll please to remember, the head ought to go.

Or if you prefer it, you so may provide
That the head may appear to be placed on one
side,

So with hand or with foot, it never should be
Before, or in straight line with elbow or knee.
Some part of each joint should with clearness be
seen,

And drapery aids you to show what you mean,
If round body or limb you the draping dispose,
But a joint *never cover*—no draping here goes.
The circular form of the drapery's fold,
And the cast shadow's form, the effect well
uphold ;

If a figure be much above spectator's sight,
Foreshortening upper part makes effect right.
The line marking chest becomes arched, you will
find,

So will also the line round the waist, bear in
mind.

And an arch will be found in the drape round the
legs,

If above the eye seen ; this your special care begs.
By marking the chest of his figures this way
Fuseli oft gave their gigantic display.

In foreshortening figures and limbs, the main
point

Is to make due allowance for bulk at each joint,
Or flat, like a shadow, the form will appear,
Which is not the effect you desire, it is clear.
This is one of the reasons few figures we find
That are placed upon horseback are just to our
mind.

They either sit quite on the animal's top,

Or into its body as part of it drop,

As if part of the horse for the man were cut out ;

You perceive what I mean, in a moment, no doubt !

Lower line of the thigh should decidedly be
 In contact with body of horse, you will see,
 And the upper above, to show depth of the thigh,
 Just enough, and no more, we should ever descry.
 The same principle too, through your drawing
 must gleam,

When you're showing, receding, a road or a
 stream.

In a serpentine form it must gracefully wind,
 Gently lessened in width as receding designed
 As two parallel lines would formality make,
 With stones or with shrubs, you must banks at
 sides break.

In a road, near the sides, show the marks of some
 wheels,

Make the front rather rough for the poor horses'
 heels.

Break it up for effect with loose stones, ruts, and
 holes,

The pictorial effect for the horse-wear consoles !

Cast shadows thrown over the road will assist

The idea of receding, which must not be missed.

If the form of a stream you desire to convey,

Some part of its banks should be broken away,

And the earth should be shown forming greater
 or less

Projection o'er water—that's right you'll confess

If you try the effect ; and a slight ripple too,

And a few reeds, if added, give charm to the view.

Smooth water is mostly a darkish "half-tint,"

Like surfaces polished receding, I hint,

While a light shines in front, on side whence it
 proceeds,

And reflection of light sky at distance one heeds.

Reflection on water may make it all light,

But to show this exactly you will not find right.

Unless there are objects on bank to reflect,
 Transparency else we could scarcely detect.
 Semicircular lights use, a ripple to show,
 On the raised edge of wavelets they glancingly
 go.

The reflection of objects, or details, you'll see,
 Destroyed in great measure by ripples will be.
 If a road by park palings at side should be bound,
 Let the palings quite new at the top not be found,
 But let them be broken down just here and there,
 And put holes in some places, to give the sketch
 "air" !

If receding *up-hill* be desired to be shown,
 The difference rests on the light, mind, alone.
 It will not diminish so soon as when flat,
 And will show more light tint, you will quickly
 see that.

It may rise far above (as if greeting the sky)
 The natural sight-line or height of the eye.
 If a road going *down-hill* you have to produce,
 The opposite signs will of course be of use.
 The road will diminish in width with great speed,
 Without rising in front much, you quickly will
 heed,

And will gain very suddenly deeper "half tint";—
 On your Memory these varied details imprint !

STRAIGHT LINES AND CURVES.

MNEMONIC.

Two forms alone the eye observes
 In anything, Straight Lines and Curves.
 But one of these we sometimes find,
Though oft they're variedly combined ;
Though countless forms we seem to see,
Straight Lines and Curves alone can be !

DIRECTION OF LINES.

Curve, Horizontal, Oblique, Perpendicular.

TRIPLE MNEMONIC.

In four directions lines may chop
Curve, Hori, Ob, Perp—here they stop.
These may with ease remembered be
By letters joined C, H, O, P!

SURFACES OF OBJECTS.

Flat, Cylindrical, Channular, Conical,
Funnel-shaped, Globular, Pocular.

DOUBLE MNEMONIC.

“What surfaces show on paper, please?”
To this inquiry answer “These—
Put Flat and Cylindrical, Channular, Con,
Funnel-shaped, Globular, Pocular, on!
Surface has seven letters, note,
And seven kinds you have to quote!

ELEMENTARY DRAWING.

HOW TO MAKE STRAIGHT LINES, CURVES, AND
GENERAL FORMS.

MNEMONIC.

To draw a Straight Line, first draw dot after dot,
Then work it by sections, and go wrong you'll not.
To draw a straight guide line, and mark it, observe,
Is a very good method of getting a Curve.
To draw *any form*, sketch its nearest set shape,
And take care that its details do not then escape!

SCOPE OF PICTURE.

MNEMONIC.

As a Rule, in a Picture there ought not to be
More shown than the eye *without moving* can see.

SKETCHER'S GENERAL RULE.

MNEMONIC.

Sketcher's General Rule to guide—
Shun the middle—sketch at side!

DISTANCE IN SKETCHING.

MNEMONIC.

Oft "distance lends enchantment to the view,"
Try this in sketching, and you'll find it true!

DISTANCE AT WHICH TO SKETCH.

MNEMONIC.

If height of an object be *sixty* feet, say,
In order to sketch it stand *ninety* away;
Choose distance *at least once and half of the height*,
Or further sometimes; take great pains to be
right.

This applies to the object which *nearest* you draw,
And care will prevent you from making a flaw!

MIDDLE OF ROOF.

MNEMONIC.

If the roof of a house in Perspective you'd show,
Where the middle should be it is needful to know;
For this from the corners diagonals run,
And a line where they cut, and the whole thing is
done!

UP AND DOWN HILL VIEWS.

MNEMONIC.

For *up-hill* views horizon *low*,
 For *down-hill* views it *high* should go.
 To horizontal line we find
 All vanished *level lines* inclined.
 Therefore *ascending* planes, you see,
 Above that line must vanished be;
 While planes descending, will, of course,
 Their vanish lines *below* it force.

FIGURES IN RELATION TO THE HORIZON.

MNEMONIC.

Figures, if seen on level plane,
 Should have their eyes horizon gain;
 If from an eminence you draw,
 Figures 'neath horizon, the law;
 If 'neath horizon line you sketch,
 Figures above it then will stretch.

WIND.

MNEMONIC.

To show wind *high*, bend foliage *low*,
 Clouds, rain, smoke, dust, must windward go,
 And drapery must flow the way
 The wind proclaims it bears the sway!

CHIAROSCURO.

MNEMONIC.

Chiaroscuro is the Art
 That shows where Light and Shade take part.
 As this is in Italian found
 Ke-ar-ro-skoo-ro is its sound!

DIFFERENT KINDS OF LIGHT.

MNEMONIC.

Of Light there are *four* different kinds,
 And each is soon detected ;
 One *Natural, Artificial*, finds ;
Direct, and *Light Reflected*.

SHADING.

MNEMONIC.

All horizontal cylinders,
 And globulars are made
 By letting farthest part from light
 Appear in darkest shade.

All hollows, on the other hand,
 As well suppose you might,
 Are shown by putting darkest shade
 The nearest to the light.

ESSENTIALS IN PAINTING.

MNEMONIC.

Design and Drawing ; Colour, Light, and Shade,
Singly, and *as a whole*, require attention paid !

PEN-AND-INK SKETCHING.

MNEMONIC.

With Straight Lines, Curves, and Light and Shade,
Sketch in Pen and Ink is made.

THE ART OF FIGURE DRAWING.

STYLE OF EXECUTION.

MNEMONIC.

Unbroken lines of equal shade,
In Figure Drawing should be made;
Firmness and freedom, well combined,
Are co-essential, bear in mind.

PROPORTIONS OF THE HUMAN FORM.

MALE FIGURE—FRONT VIEW.

MNEMONIC SONNET.

The crown and chin can never wed—
The space between we call "a head."
From chin to breast-bone *top*, "half" find,
"Half" more for breast-bone, bear in mind.
From that to navel, one head more.
And then one head to the limbs lower,
From these one head's length next apply
To reach the middle of the thigh.
Again one head's length then should be
To reach the bottom of the knee,
One head and half to ankle's small,
Then half to sole, and that is all.
It may perhaps be well to state
That these combined give head lengths *eight*!

LENGTH OF ARM, Etc.

MNEMONIC.

Shoulder to armpits, half head point,
One head from thence to elbow joint;
One and one fourth then to the wrist,
To fingers' ends three fourths exist.

From shoulder top to fingers' end
 Three heads and half we find extend.
 Arms hanging down, and the sides by,
 Reach to the middle of the thigh.
 If both the arms are stretched right out,
 The figure's length is shown, no doubt.
 Or if we like, we say instead,
 We thus obtain eight lengths of head.
 One-half of head should be the check
 With which to show the width of neck.
 In width, to where the shoulders set,
 We find one head and half are met.
 The width of shoulders two heads shows,
 Thence equi-tri* to Navel goes !
 Neath armpits, head and half combined,
 One head and fourth cross waist we find.
 Three-quarters of a head we spy
 Will give the width of top of thigh.
 Just half a head alone should be
 At top and bottom of each knee.
 Across the calf three-eighths of head,
 Or say one nose and half, instead.
 At small of ankle one-fourth goes,
 Or if you like, say just one nose.
 The hand is three-fourths head in length ;—
 Twice middle finger, fix with strength.
 One-sixth of figure, length of foot,
 This clearly in your Memory put.
 The Ancients, working on this plan,
 Would form a Model "six foot" man.
 Less than one-sixth, the foot, not more
 If anything, this don't ignore.
 Above eight heads the form looks tall,
Below eight heads the form looks small !

* *Equilateral Triangle.*

BACK VIEW OF THE FIGURE—WIDTH

MNEMONIC.

Across the head, above the ears,
 The width three-fourths of head appears,
 Back widths of figure, bear in mind,
 By knowing front at once we find !

MALE FIGURE—SIDE VIEW.

MNEMONIC.

From tip of nose to head at back,
 One head length, neither more nor lack.
 One head *and eighth* full width of chest,
 One head *less eighth* at waist, just test.
 One head at stomach, you should know,
 One head at broadest part below !

FEMALE FIGURE—FRONT VIEW.

MNEMONIC SONNET.

For female figure are applied
 For *height*, the rules which male form guide,
 In *width* their difference though is *wide* !
 Neck, mid' of thigh, and bot' of knee
 And ankles small, like male's will be.
 The head *three-fourths* in widest place,
 Cross shoulders one and half we trace,
 Cross waist one head one-eighth should go,
 Cross hips two heads, we ought to know.
 Half and sixteenth cross top of knee,
 And same cross calf, as well we see.
 Thickness of foot, cross instep shown,
 One-third of foot length ought to own—
 All difficulties now have flown !

PROPORTIONS OF FORM IN CHILDHOOD AND YOUTH.

MNEMONIC.

A child of two or three years old
Will average five head-lengths, we're told,
Of which three for the up part go,
And two for limbs which are below.
A child of six, six head-lengths shows,
And rather thinner then he grows,
Height seven heads, at sixteen years,
And due proportion first appears.
Of half for body, half for rest,
Until it reaches eight head test.

THE HAND.

MNEMONIC.

From wrist to middle finger's end
Three-quarters of a head extend,
One-fourth of head-length ought to come
To represent the length of thumb.
Back wrist, to where the fingers stand,
Is equal to one-half the hand.
The second finger gives straight line,
To this the thumb and rest incline !

PROPORTIONS OF THE FOOT.

MNEMONIC.

You will see from the heel to the ball of the toe,
Two-thirds of the length of the foot ought to go.
The length of great toe, not including the ball,
One-fifth of the length of the foot is in all.
In the width of the foot, at its widest part seen,
Precisely two-fifths of its length intervene !

PROPORTIONS OF THE FRONT FACE.

MNEMONIC.

For face, an *egg-shaped* form you take,
 And then on this proportions make.
 Divisions *four* you have to know,
 And this will tell you how they go.
 From crown of head to where the hair
 Grows o'er the forehead, one part there.
 From that to eyes at pupils' top
 Space two, so let a line here stop.
 Thence to the bottom of the nose,
 Here let another line repose.
 One more at bottom of the chin,
 And spaces four are taken in.
 The second is the "facial line,"
 Width of five eyes in this combine.
 One width 'twixt eyes, above the nose,
 And one outside of each eye goes.
 The pupil, one-third breadth of eye,
 And two-thirds white, you'll quickly spy.
 The facial line tops nose and ears,
 Both go to next line, it appears.
 Nose-width at nostrils, width of eye,
 Mouth rather wider, you'll descry.
 Twixt nose and chin make spaces three,
 For mouth and top of chin to see.
 One-half of lower fourth space shows
 The spot where under lip line goes.
 The depth of upper lip is less—
 Helps these to practice you'll confess !

PROPORTIONS OF THE PROFILE.

MNEMONIC SONNET.

Observe a profile, and compare
 The lines and the proportions there.

*This Profile in your Memory see,
 So that your standard it may be.
 Line from mid-forehead to mid-chin,
 Shows angle at which eye put in.
 The top of eyelid, bear in mind,
 With top of nose we level find.
 Width of ear half its length should be,
 Its orifice mid third we see.
 Remember what for front was said,
 When you produce a profile head.
 Slight deviations will give change,
 And grant your efforts boundless range!*

FACIAL EXPRESSION.

MNEMONIC.

*If facial proportion correctly you know,
 Expression forthwith you can easily show,
 If your Memory treasure a few simple guides
 To show in what markings expression resides.
 Thus, up turning of mouth is the index of mirth,
 A turn "down in the mouth" shows grief bows
 to the earth.
 If you call up conditions which you've seen
 expressed,
 The remembrance of Nature will teach you the
 best!*

CARICATURE AND COMIC SKETCHING.

MNEMONIC.

*Some hints for those not too demure,
 By which they may draw in Caricature!
 In Caricature, I may briefly state,
 In a general sense we exaggerate.*

If a gentleman happened to be rather stout,
 We should draw him so fat he'd need drawing
 about;

If a lady's train were two yards long,
 To make it *six* would not be wrong;
 If the lady's waist were very small,
 We'd scarcely give her one at all—
 Exaggeration you'll confess

In making smallness *greatly* less!
 If the tail of a cur in dimensions failed,
 We should cut it close—it would be *cur-tailed*—
 Yet still of course at once you see,
 There would exaggeration be!

With Caricature there is allied
 The power to joke or to deride,
 And most themselves are glad to shield
 From those who thus their pencils wield,
 A kind of Giant oft may dread
 A fellow who might "Punch" his head!
 Symbolization lends her aid,
 And most grotesque affairs are made.

A Bear, a Turkey, and a Bull,
 Of course may be of meaning full;
 And "he who runs" at greatest speed,
 The meaning of the sketch "may read"!
 With human head on bird or beast,
 A Caricature may be increased;
 And beast or bird in human form
 May be portrayed in calm or storm.

Another power we may trace,
 In placing things quite out of place:
 A sailor on a horse astride,
 Would serve to ride him and *de-ride*;
 A soldier might cause mirth to scores,
 Making a "charge" at "Army Stores"—
 In case the joke you do not see,

Think of the Stores for selling Tea!
 You do? and smile? you're very kind—
 Kindness thou Tea-chest all, we find!
 Men may be pictured oft with tact,
 Performing parts they would not act;
 Picture a teacher, if you can,
 Adopting the best teaching plan—
 But that of course is too absurd,
 Of such a thing one never heard!
 Oft pictured forms may form a part
 Of this the Comi-graphic Art.
 Combined with words the range is vast,
 And adequate description past.
 The form of body, head or face,
 The gait, the style, uncouthness, grace,
 The habits, costume, and in fact
 The *everything*, may be attacked,
 Or shown grotesquely; but beware!
 Let right and good no lampoon share,
 The pencil's power prize and wield
 The right to aid, the weak to shield;
 But be alive, be brave, be strong
 In scathing folly, crushing wrong!

HOW TO DECREASE OR ENLARGE A DRAWING BY SQUARES.

MNEMONIC SONNET.

If a drawing you have to decrease or enlarge,
 The duty with credit you soon may discharge
 By means of a number of well-arranged squares
 Formed with lines that are pencilled; with threads,
 or with hairs,
Which are made to run over it, and to divide
The picture in portions, the mind's eye to guide.

In a similar set, but of different scale,
 You sketch in your picture, and scarcely can fail.
 This process adapted, in various ways
 The skill and the tact of the Artist displays.
 The reason this method insures our success,
 Is because the brain effort is very much less
 To retain a small part of a Picture, than all—
 By this Memory-Aid we see where the parts fall !

DRAWING APPARATUS.

MNEMONIC SONNET.

Get a smooth piece of board, just two feet by
 one, try,
 And this method adopt as a guide for your eye,
 Two grooved pieces of wood, say, ten inches apart,
 Fix in middle of board, which will not need much
 art.
 Place a square of clear glass in the grooves, in style
 neat,
 And you'll thus have your drawing arrangements
 complete.
 On the left side of glass you an object now place,
 On the right side some paper, on which you can
 trace.
 From the left side of glass now look through to the
 right,
 And the object on paper will be well in sight.
 This with Ease you may sketch as you through
 the glass gaze,
 And your speed and precision would somewhat
 amaze,
 If your sketch, as a novice's, were but revealed.
 And the method employed, for the time, were con-
 cealed !

CRAYONS AND CHALK.

MNEMONIC SONNET.

You will not stand in need of elaborate talk
 For guidance in drawing in Crayons or Chalk.
 A few simple copies you ought to obtain,
 Then adapt what you know, with your quick-
 witted brain.

Thought-linking and effort will better avail
 Than countless instructions concerning detail.
 There is one little matter attention may claim,
 If at making colossal quick portraits you aim.
 Powdered charcoal, red ochre, and such things as
 these,

Rubbed on with a duster, astonish and please.
 Head and shoulders, in length about five or six
 feet,

With skill, may be made in one minute complete,
 In public, at times, by request this is done,
 And he who can do it makes capital fun!

IMPROMPTU CHARCOAL!

MNEMONIC SONNET.

Strike a lucifer match, let the end slightly burn,
 And of course into charcoal at once it will turn.
 To rough-surfaced paper the match now apply,
 And produce any sketch that is in your mind's eye.
 Re-light and extinguish the match as you need,
 And to finish your work you with ease may pro-
 ceed.

Twelve facial expressions, or even a score,
You may show with one match, and have charcoal
in store.
Though easily matched, you will speedily tell

This method so simple you scarce can excel,
 Work it out on large scale you most easily could,
 By burning the sticks of a bundle of wood.
 Necessity often invention provokes,
 And absence of charcoal gave this thought to
 STOKES!

MEMORY IN RELATION TO ART!

SONNET.

Oh! Memory, mighty subtle force,
 How few there are can trace thy course!
 Though everybody doth thee own,
 But little of thee yet is known.
 Oft would'st thou be man's guide and friend
 If to thy teachings he'd attend,
 But heedless of thy proffered aid
 His highest aims are worthless made.
 Where would resplendent genius be
 If pranks were with it played by thee?
 One-half of "Genius" means "hard toil,"
 Which thou if treacherous couldst foil.
 Tis thou to Genius dost impart
 The magic mastery of Art!

MEMORY AND MANIPULATION.

MNEMONIC.

Remember, your Memory governs your hand;
 With your Memory strengthened your skill will
 •expand!

A FINE ART MNEMONICAL ENIGMA.

*Barge, Light, Castle; Boat, Light, Rock;
 Church, Trees, River; Tree, Fall, Block;*

Trees, Stream, Cattle; Stump, Stream, Farm;
Light House; Castle; Spot to charm!

The above Mnemonic is extremely simple, and is suggestive of volumes to those who understand it. It is inserted here in order to supply material for thought for those who like to give it attention.

HOW TO STUDY A PICTURE.

MNEMONIC SONNET.

Study well each minor part,
Then the details *learn by heart*,
So that you at once *can name*
All at which we ought to aim.
Say what features marked are there,
And with other things compare.
Nature's doings, and Art's skill
Glance at mentally at will.
Learn the Beautiful to love;
Learn to thank the God above;
Learn to find a pure delight
In the wondrous gift of sight;
Learn to prize the tutored brain,
Which impressions can retain!

HOW TO MENTALIZE A PICTURE,

MNEMONIC SONNET.

Observe at first a picture's style,
Look at it well a little while,
Then look away, and try to find
If you 've its outline well in mind.
Link all its parts as best you can,
As "here's a tree," and "there's a man,"

Think of the thoughts which in you rise
 When you the picture criticise,
 As "this seems there to give effect,"
 "The plan adopted I detect."

Repeat by heart each movement made

To give effect to light and shade.

"Observe, reflect, link thought with thought,"
 And then review as you've been taught!

MEMORY IN RELATION TO DRAWING.

MEMORY is exercised in relation to Drawing in a great variety of ways; and the ability to draw a Picture accurately entirely from Memory, or from "Imagination," which is a fresh combination of remembrances, shows a happy union of different phases of Memory. The general subject must be remembered, how to arrange it must be remembered, the best means of representing it must be remembered, the formation of proper outline must be remembered, time, place, and numerous conditions must be remembered, the general form of various objects must be remembered, minor details must be remembered, past instantaneous effects and impressions must be remembered, truth must be remembered, fancy must be remembered, the principle of suggestion must be remembered, what accessories to bring in must be remembered, what to avoid introducing must be remembered, the elementary movements must be remembered, complex combinations must be remembered, the principle of proportion must be remembered, different styles of execution must be remembered, the laws of perspective must be remembered, rules for light and shade must be remembered, various pictorial effects must be remembered.

atmospheric, and other conditions must be remembered, the necessity of variety must be remembered, the selection of suitable drawing materials must be remembered, different styles of manipulation must be remembered, the taste of those for whom the picture is drawn must be remembered, sometimes the short time available for completing the drawing must be remembered, the desirability of creditable effort should be remembered, and the advantages arising from the proper execution of the drawing should be remembered. These are *some* of the matters which have to be remembered, almost simultaneously, and continuously most of them should be remembered, and in painting there are many other items to be remembered!

Those therefore who wish to draw, should, as a preliminary exercise, cultivate, strengthen, and train their Memory; and the same may really be said in respect to any other study or Art.

Without Memory little or nothing can be done; while, on the other hand, the judicious use of a ready and reliable Memory will secure vast and innumerable advantages for its possessor. Vigorous Memory bears the same relationship to the mind that health bears to the body; and it is folly to expect the full results of mental application when the Memory is out of condition. Effort made while the Memory is faulty often leads to mental prostration, failure, and ultimate abandonment of the once favourite pursuit.

The majority of those who do not attempt, or who relinquish the practice of the Fine Arts, are *not deterred from want of visual perception, by muscular inability, by absence of taste, or by lack of perseverance, but by perplexity and dishearten-*

ment arising from defective Memory, although it is customary to assign almost any reason but the right. All the required qualifications, except Memory, are often found in combination ; but the want of Memory completely nullifies their value. That this is true is most strikingly proved by the results of my teaching, when the improvement of the Memory places the other qualities in harmonious relationship, and immediately secures their simultaneous and effective action.

Sometimes the improvement is so rapid and so great as to appear almost incredible.

GENERAL HINTS.

As the Drawing Exercises given in this book, as well as the Instructions, are based upon Memory-testing and Memory-aiding principles, they will serve as Valuable means of proving to many their deficiency of Memory, while to others they will reveal hitherto unknown power.

Merely reading the instructions will do many people considerable good by awaking the principle of suggestion, and arousing the Memory ; but the Exercises should be attempted as directed, in order that the full amount of benefit may be derived.

Constantly endeavour to secure the utmost rapidity of execution compatible with satisfactory results. Some of the instructions can be carried out in a few minutes, others in a few seconds. Make several sketches every day, and time, date, and sign them, and put them away, fastened together in order, so as to be able to trace the amount of your effort and progress.

The inside of old envelopes and the half-sheets of old letters will do well for preliminary practice

paper, and will often be preferable to a drawing book, as they come to hand easily, are valueless if spoilt, and occasion no anxiety in case of failure.

Never draw on both sides of your paper, if your first drawing is worth preservation.

If you seem afraid to try to draw, endeavour to overcome this, and cultivate a perpetual desire to use the pencil.

Always carry a pencil and paper with you, and draw as often as possible.

Draw single objects, or parts of objects, and endeavour to remember them.

Draw choice parts of pictures.

Make innumerable sketches about an inch or less than an inch in size. Sometimes make little outline sketches in less than Fifteen Seconds each, and little shaded Pictures in less than a minute each.

Whether young or old, try to carry out the instructions.

I have given some rough and imperfect copies, so that you may not be afraid to try them, and you will soon find you can do better. Some of the exercises are of the simplest kind, others are extremely difficult; but if you have studied and mastered the contents of this book, you can bring an amount of practical knowledge to bear upon them which is often not possessed by skilful draughtsmen.

If possible, attend some of my Memory-aiding Drawing Demonstrations, so that you may see what can be done, and take a Course of Memory Lessons.

As already shown, much that appertains to Drawing depends almost entirely upon Memory, and the attempt to draw will speedily prove how

indispensable Memory is in the matter; but inability to draw does not always indicate weakness of Memory in the usual sense, as the mental impression of an object or of an event may be correct, although there may be a want of skill in drawing it. On the other hand, good draughtsmanship may prove defective Memory, as a drawing of a nominally "remembered" object or event may be beautifully executed, but very incorrect.

The Art of Drawing is an immense help to Memory; but good Draughtsmen who have in some respects splendid power of Memory, are often very forgetful, because of their imperfect training in the Art of using their Memory, which my System of Mnemonics will speedily rectify.

For suggestions on Mental Picturing, see "Stokes on Memory," sixty-fourth edition, 1s.

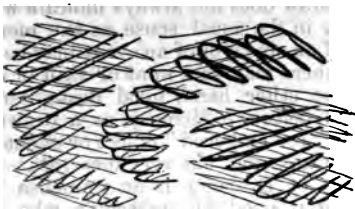
For scores of Pictures, see Stokes's Pictorial Multiplication Table, 1s.; and Stokes's Pictorial Alphabet, 1s.

For endless exercises in Pen and Ink, see Stokes's Rapid Writing, fifteenth edition, 1s.

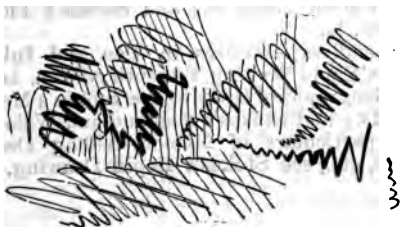
For Geographical Drawing, see Stokes's Memory Globe, 1s.; and Stokes's England and Wales, 6d.

For particulars of Memory-Aiding Drawing Lessons, etc., see Stokes's Rapid Drawing, page 156.

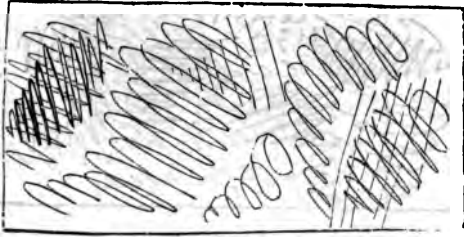
STOKES'S RAPID DRAWING.



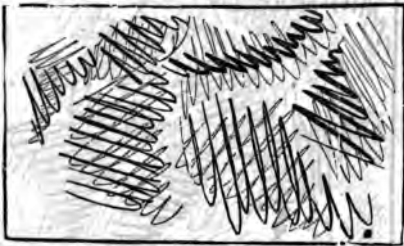
How many kinds of movements are there here?
 How many separate movements?
 How many combined movements?
 Make them all within a minute.
 Make them all within half a minute.
 Make them from Memory.



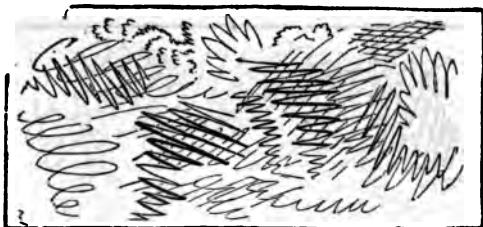
How many kinds of movements are there here?
 How many separate?
 How many combined?
 Make them all carefully within a minute and a
half.
Make them all within a minute.
Make them from Memory.



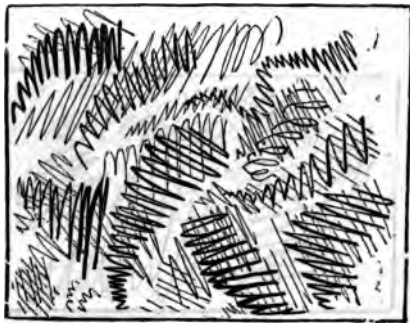
Analyze the movements.
Count them.
Make them separately.
Make them in combination.
Make them from Memory.



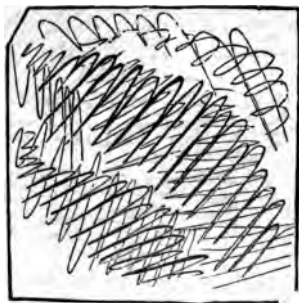
Proceed as in the last example.
Turn the illustration upside down, and copy it.
Reproduce it from Memory.



**Analyze, count, proceed as before.
Turn the illustration sideways, and copy it.
Reproduce it from Memory.**



***Analyze this carefully.
Copy it.
Notice the time occupied in fixing it in Memory.***



Glance at this, and reproduce it from Memory.



**Copy this.
Turn it upside down, and copy it.
Turn it sideways, and copy it.
Reverse it sideways, and copy it.
Reproduce it from Memory.**



Analyze the movements.
Copy carefully.
Copy within two minutes.
Réproduce from Memory.



Analyze the movements.
Copy carefully within three minutes.
Copy carefully within two minutes.
Reproduce from Memory.
Do an original sketch.



Glance at this, and draw roughly from Memory,
in Pen and Ink.

Draw again, making a finished picture.



Sketch this roughly from copy, in Pen and Ink.

Sketch again, from Memory, improving the shape of the objects, and the style of execution.



Draw from copy in Pen and Ink.

Draw again; reduce tree, widen road.

Draw again; reduce tree, widen road, introduce horse and cart.



Draw carefully from copy.

Draw again; introduce a figure.

Draw from Memory.



Draw this carefully with a fine pen.

Draw from Memory.

Draw the whole in shade.

Draw in shade from Memory.



Draw carefully over the whole of this with a dip pen.

Draw in Pen and Ink from Memory.

Draw in Pen and Ink from copy.



Draw this carefully from copy with a fine pen.

Draw twice this size with a coarse pen.



Draw this in Pen and Ink from copy.

Draw it from Memory.

Draw six different little pictures in this style.



Draw from copy with a B pencil,
Draw from copy in Pen and Ink.
Draw from Memory in Pen and Ink.



Draw from copy in Pen and Ink.

Draw from Memory.

Draw tree on the ground, man seated on it.



Draw from copy.

Draw from Memory.

Draw from copy, introducing a light horse.

Draw from copy, introducing a cow instead of the horse.



Draw from copy.

Draw from Memory.

Draw six different pictures this style, introducing boy, gipsy, gardener, old man on rustic seat, girl gathering fruit, sportsman.



Draw from copy.

Draw from Memory.

Draw six different pictures this style, introducing girl; gentleman seated on grass, back against tree, reading; stream, boy angling; one-legged soldier resting on mile-stone; reaper eating; children playing.



Glance at this and draw from Memory.

Draw from copy.

Draw six little pictures this style, putting castle at left foreground, left background, right background, in light, in shade, in ruins.

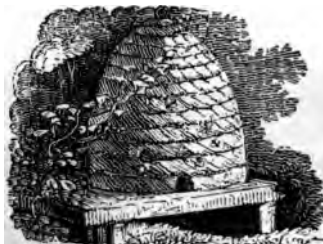


Glance at this and draw from Memory.

Draw from copy.

Draw from copy and add figures.

Draw six different pictures this style, showing different kinds of pictorial effect, dark against light, light against dark, middle tint, cast shadows, the whole in shade, the whole in light.



BEE HIVE.

Draw from copy.

Draw from Memory.

A BEE or two I've hived for you,
That to the right you may BE true.
BE sure you keep BEfore your eyes
"BEginnings watch, BE good, BE wise!



Glance at this and draw from Memory.
Draw from copy.
Draw six different pictures this style.



Glance at this and draw from Memory.

Draw from copy.

Draw six different pictures this style.

Draw this picture in scarlet ink, crimson ink, mauve ink, violet ink, blue ink, green ink.



Glance at this and draw from Memory.

Draw from copy within three minutes.

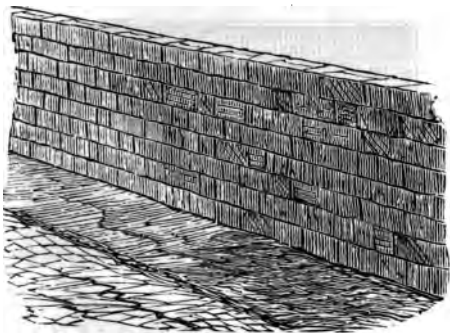
Draw from copy more carefully within five minutes.

Draw from copy very carefully, and notice time.

Draw tree at left of picture, leaning to right.

Draw tree at right of picture, leaning to left.

Draw in different coloured inks.



Draw from copy.

Draw wall rather dilapidated.

Draw a horse tied to staple in wall.

Draw a lower wall with a horse looking over it.

Draw a horse looking over a low wall.

Draw each from Memory.



BY THOMAS BEWICK,

The great promoter of drawing on wood, and wood engraving.
Born 1753. Died 1828.

Draw carefully from copy, and note time occupied.

Draw carefully from Memory.

Draw alternately from copy, and from Memory,
till accurate from Memory.

Note time.



Draw from copy.

Draw from Memory.

Draw half a dozen different little pictures, principally in unrelieved black; man, woman, child with hoop, boy driving a donkey, race horse, stag.



Draw very carefully from copy.

Draw again from copy.

Draw outline from copy, and filling from Memory.

Draw outline from Memory, and filling from copy.

Draw again from copy.

Draw from Memory.



Glance at this and draw from Memory.

Draw a complete alphabet of various designs
this style.



Draw from copy.

Draw from Memory.

Draw a complete alphabet of various designs this style, in different coloured inks, and on different coloured paper.



Draw from copy.

Draw from Memory, making the lion look as natural as possible.



Draw from copy.

Draw half this size, introducing man at left.

Draw both pictures from Memory.



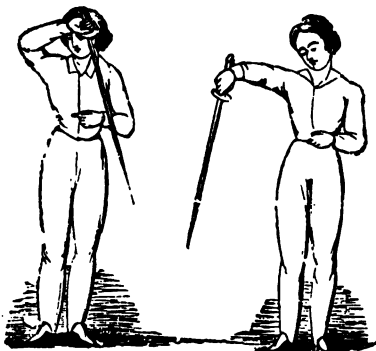
Draw from copy. Draw from Memory. Draw from copy, and add shading. Draw from copy, and make vignette.

'SPIRITED HORSE.

See next page.

Draw from copy. Draw from Memory. Draw half this size. Draw a quarter this size, place the *subject back*, introduce a tree at left of picture. *Re-draw the same*, and put the whole in shade.
This is a fine horse to draw !





Draw from copy in two minutes.

Draw from Memory in two minutes.

Draw in various attitudes.

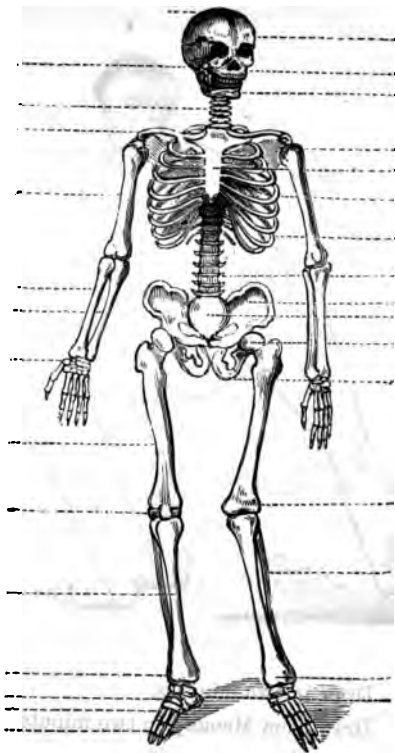
Note time.



Draw in two minutes.

Draw from Memory in two minutes.

Draw in various positions.



Draw this from copy.
Draw from Memory.
Draw again from copy.
Draw again from Memory.



Trace over the whole of this carefully, three times, with a dry fine pen.

Draw from copy.

Draw from Memory.



Draw this from copy.

Draw from copy, and add shading.

Draw from Memory.

Draw from Memory, and add shading.



**PROPORTIONS OF THE FORM—
STRIKING ILLUSTRATION !**

- Draw this from copy.**
- Draw from Memory.**
- Draw in various positions.**
- Alter length and bulk of body and limbs.**
- Draw a soldier.**
- Draw a sailor.**
- Draw a fireman.**
- Draw a policeman.**



Draw this from copy.

Draw from Memory.

Draw sportsman in modern costume.

Draw group of three sportsmen.

Similar line work.



**Draw this from copy.
Draw from Memory.
Similar line work.**



Draw from copy.

Draw from Memory.

Draw groom to left, horse to right.

Show groom and horse coming down road.

Show groom and horse going up road.



Draw this from copy.

Draw from Memory.

Draw again with alterations.



Draw from copy.

Draw from Memory.



Draw carefully from copy.

Draw from Memory.

Again from copy.

Again from Memory.



Draw from copy.

Draw from Memory.

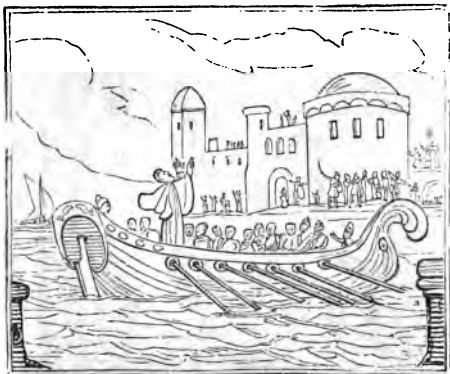
Again from copy.

Again from Memory.

Re-arrange the figures.

Draw them separately.

Note time.



Glance at this, and draw from Memory in blue ink.

Glance, and draw again from Memory.

Draw from copy, in blue ink.

Draw from Memory.



ILLUSTRATION OF DISPROPORTION.

Observe the size of the cat !

Observe the sighs of her master !

Draw from copy.

Draw from Memory.

Make them both the proper size, and happy !



Draw this from copy.

Draw from Memory.

Draw again, and modify the light.

Draw again, principally in shade.



Sketch from copy.

Sketch from Memory.

Sketch six female heads in similar style.

Sketch a similar head within thirty seconds.



Sketch from copy.

Sketch from Memory.

Sketch six variations.

Sketch with B pencil, within three minutes.

Sketch in pen and ink rapidly.

Dry by fire as you proceed, to prevent ink running.

Sketch in pen and ink, allowing the work to dry gradually and completely before you cross it.

Notice the time.

Compare with previous sketch.



Sketch from copy.

Sketch from Memory.

**Turn face to right, extend right arm, place l
hand behind.**



Sketch from copy.

Sketch from Memory.

Turn the face and figure to the right.



DR. JOHNSON.

Draw from copy.

Draw from Memory.

Notice time.



OLIVER GOLDSMITH.

Draw from copy.

Draw from Memory.

Notice time.



- Draw from copy, with B pencil.
Draw from Memory, with B pencil.
Draw from copy in pen and ink.
Draw from Memory in pen and ink.
Draw six celebrities this style.
Draw them again *Carte de Visite* size.



THOMAS BRITTON,
THE MUSICAL SMALL COAL MAN.
 Born 1654. Died 1714.

From "Stokes's Rapid Music."

Draw from copy.

Draw from Memory.

Draw six times this size, in charcoal.



Draw from copy.

Draw from Memory.

Draw six profiles with different expressions.



APOLLO.

From "Stokes's Rapid Music."

Draw this from copy with F pencil.

Draw from Memory

Draw in chalk, size of ordinary head.

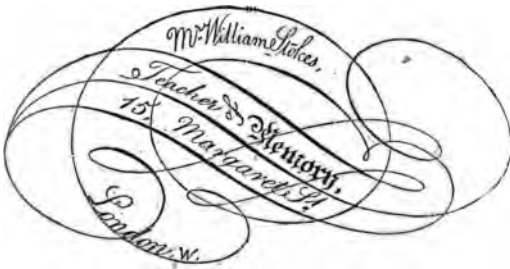
Dallatype Facsimile of a Pen and Ink Drawing, by J. A. FOWLER,
after a Photograph.



MR. DIXON,

The celebrated Californian Penman, as he appears
at Mr. Stokes's Lectures, illustrating Memory as
applied to Fine Art Penmanship, and executing
beautiful specimens while keeping time to Music!

Draw this from copy, in pen and ink.
... fashion.



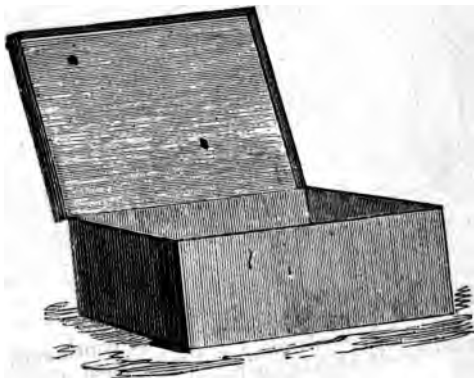
Dallastype Facsimile of Free Hand continuous Flourish, and Writing, for Professional Card, executed by Mr. DIXON in less than Five Minutes.

Copy this in pen and ink.

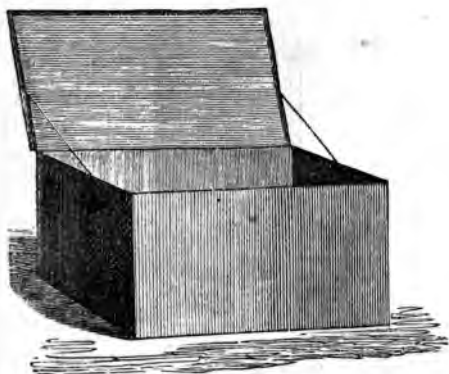
Do your own name and address in similar style.

Re-produce it from memory.

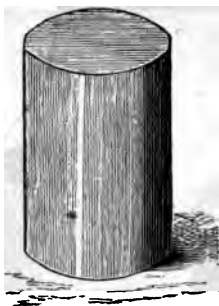
The flourishing is done by Mr. Dixon in a few seconds.



Draw from copy.
 Draw from Memory.
 Draw the box with the lid closed.



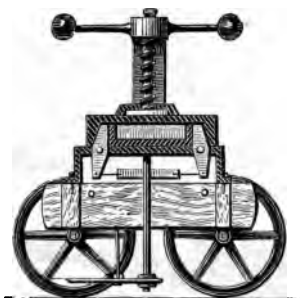
Draw from copy.
Draw from Memory.



Draw from copy.

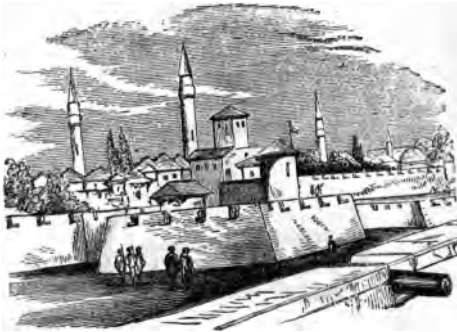
Draw from Memory.

Reverse the light and shade.



Draw from copy.

Draw from Memory.



Draw from copy.

Draw from Memory.

Draw six little pictures this style.



CLEOPATRA'S NEEDLE.

Draw from copy, with an F pencil.

Draw from copy, in pen and ink.

Draw from Memory.



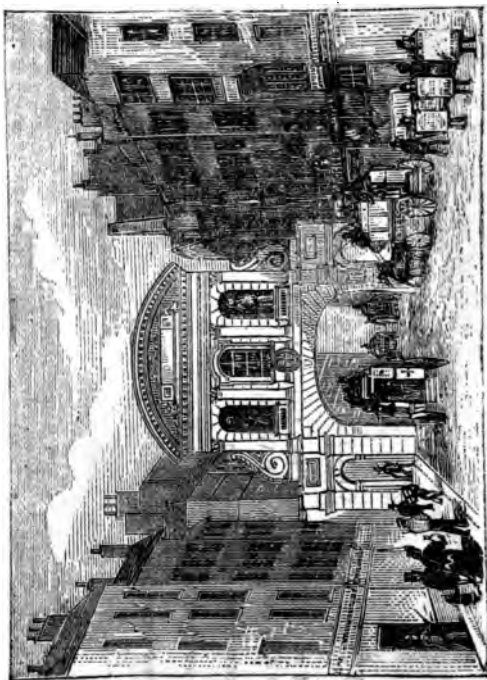
YOUNG MEN'S CHRISTIAN ASSOCIATION, MANCHESTER,

At which Mr. Stokes has lectured and taught with great success. See page 277, Stokes's Rapid Writing.

Draw from copy in pencil.

Draw from copy in pen and ink.

Draw from Memory.



TEMPLE BAR.

TEMPLE BAR.

Erected 1670. Removed 1878.

Draw from copy in pen and ink.

Draw from Memory.

Draw an outline of the Bar alone, from copy.

Draw outline of Bar from Memory.



PLOUGHING

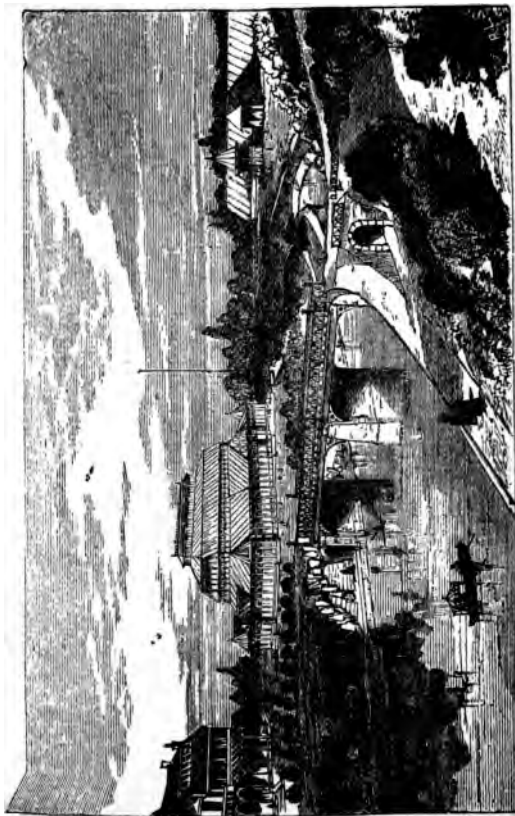
1. Copy this in faint pencil outline.
2. Copy it in faint pencil outline, and add the shading.
3. Place the subject farther back, and introduce a clump of trees to left, towards base line.
4. Preserve general outline of present picture, omit plough, show four horses.
5. Same style of background, man at right with two horses in wagon going along road.
6. Same style of background, field with cows.



RACE.

RACE.

1. Copy this.
2. Show a steeple chase.
3. Leaping a brook.
4. Leaping a hedge.
5. Leaping a wall.
6. Leaping a hedge and ditch.



BOTANIC GARDENS, CHURCHTOWN, SOUTHPORT.

BOTANIC GARDENS, CHURCHTOWN, SOUTHPORT.

1. Copy this picture in faint pencil outline.
2. Copy it in faint pencil outline, and add the shading.
3. Copy it in pen and ink.
4. Show it by moonlight.
5. Draw it from Memory.
6. Draw separately the avenues, rockeries, grottoes, waterfalls, fountains, woods, etc.



ARCTIC SKETCH.

Kindly supplied by Commander Cheyne, R.N., F.R.G.S., etc., etc.
Capt. of three Arctic Expeditions, Lecturer on Arctic Expeditions, etc.

ARCTIC SKETCH.

1. Copy this in faint pencil outline.
2. Copy it in faint pencil outline, and add the shading.
3. Copy it in faint pencil outline, and finish in pen and ink.
4. Copy it in faint pencil outline, and finish in blue ink.
5. Observe the height of the horizontal line, the distribution of the objects, the breadth of light on iceberg, the contrastive shade in left forepart, the icy appearance of the water, the style of manipulation, and the general effect; then sketch in faint pencil outline, and finish in ink entirely from memory.
6. Do an original drawing of an Arctic scene.



MUSICAL GROUP.

1. Copy this in faint pencil outline.
2. Copy it in faint pencil outline, and add the shading, preserving the very fine line work.
3. Re-draw it in a heavier style.
4. Re-draw it, giving an instrument to every figure, and "give the poor dog a bone."
5. Reverse the position of the figures.
6. Draw a plantation scene, negro with a banjo, negress sitting on a log.
Same number and distribution of figures.



WINDY EDGE PASS, DALLOR, N.B.

Dallatype facsimile of pen and ink sketch after a photograph.

WINDY EDGE PASS.

1. Copy this in faint pencil outline.
2. Copy it in faint pencil outline, and add the shading.
3. Re-draw, showing irregular posts, rough irregular railing, and worn planks.
4. Omit large tree, make irregular railing on both sides of bridge.
5. Re-draw; substitute posts and chains both sides of bridge, smaller tree to right, boats on river below.
6. The same by moonlight.



BASKET WOMAN.

BASKET WOMAN.

1. Copy this in faint pencil outline.
2. Copy it in faint pencil outline, and add the shading.
3. Substitute young woman neatly dressed, dark costume, basket of fish on head, boats, beach, and sea in distance.
4. Young woman neatly dressed, light costume, basket of flowers on head, horse and cart, trees, etc., in distance.
5. Young woman, basket of fish on her right arm.
6. Young woman, basket of flowers on her left arm.



WESTON LODGE.

Weston-Underwood, Buckinghamshire,

The residence of the poet

COWPER,

1786 to 1795.

Drawn by J. Greig.

WESTON LODGE.

This drawing is especially interesting as showing the residence of the sweet poet Cowper, and presenting a remarkable number of Mnemonic Symbols introduced by me in "Stokes on Memory" etc., and in my Lectures and Lessons, and it illustrates many facts and principles explained in this book in relation to drawing.

It may be studied and copied with considerable advantage, and an endeavour should afterwards be made to reproduce it accurately from Memory.

Beginners should not attempt this picture as a whole, as it contains far too much detail; but should select portions of it, and show them in shade and distance, according to the instructions given.

Exercise your ingenuity by producing a great variety of pictures, by recombining the objects here shown, and by introducing others, and make modifications illustrating different styles of pictorial effect.

When sufficiently advanced,—

1. Copy this in faint pencil outline.
2. Copy it in faint pencil outline, and add the shading.
3. Copy it in faint pencil outline, and finish in pen and ink.
4. Copy it in faint pencil outline, and finish in black and green ink.
5. Sketch it in faint pencil outline from Memory, and compare with original.
6. Sketch it in faint pencil outline from Memory, and finish it in pen and ink entirely from Memory.



RUSTIC FELICITY.

RUSTIC FELICITY.

**Dallastype facsimile of a pen and ink drawing,
from an engraving after Birkett Foster.**

Draw this carefully from copy, in pen and ink.

Draw from Memory.

Draw in green ink.

Draw six varied pictures this style.

**SKETCHES OF THE HOLY LAND, Etc.
BY MR. THOMAS JENNER.**

The following Sketches of the Holy Land, etc., kindly supplied by my esteemed Memory-pupil and friend, Mr. Thomas Jenner, are extremely interesting. They are from original sketches taken by him in August, 1872, and subsequently drawn on Wood and Engraved by some of the most eminent draughtsmen and engravers. These pictures are highly prized by many residents and travellers in Palestine, on account of their fidelity and pleasing style of delineation, and are from Mr Jenner's admirable Work, "That Goodly Mountain and Lebanon," in which he gives a narrative of his ride through Judæa, Samaria, and Galilee, with Syria, in the company of Youhannah El Karey. Published by Hamilton, Adams & Co., Paternoster Row, London.

I am proud to direct attention to the fact that my pupil, Mr. Thomas Jenner, has distinguished himself by his extraordinary mastery of the Chinese Radicals, etc., and has had the honour of lecturing upon the Mnemonic Acquisition of the Chinese Written Language before the Asiatic Society and other learned bodies in different parts of the Kingdom; and in his lectures he has borne most hearty testimony to the value of my System of Memory for linguistic pursuits.

The public are indebted to Mr. Jenner for the interesting display of Chinese Printing, etc., at the *Caxton Exhibition* at South Kensington, as named in the *Official Catalogue*, 1877.



(Sketched from Memory.)

**MR. THOMAS JENNER'S AUDIENCE WITH
THE GOVERNOR OF NABLUS.**

Sketch by Mr. Thomas Jenner.

Draw this carefully from copy.

Draw from Memory.

Again from copy.



A STUDY.

AN ARAB AT JERUSALEM

Sketch by Mr. Thomas Jenner.

Draw this carefully from copy.

Draw from Memory.

Again from copy.



AN ASS TIED, JERUSALEM.

Sketch by Mr. Thomas Jenner.

Draw this carefully from copy.

Draw from Memory.

Again from copy.



MOUNT TABOR.

MOUNT TABOR.

Sketch by Mr. Thomas Jenner.

Draw this carefully from copy, with an F pencil.

Draw from Memory, with an F pencil.

Again from copy, in pen and ink.



MAGDALA, AND SEA OF GALILEE.

Sketch by Mr. Thomas Jenner.

Draw this carefully from copy, Memory, and copy.

Mr. Thomas Jenner has been singularly successful in the production of this charming sketch, which thoroughly harmonizes with the poetic depicting in the first two lines of one of M'Cheyne's verses,

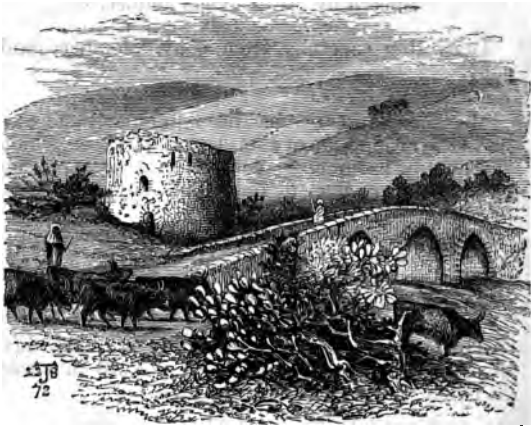
“ Graceful around thee the mountains meet,
Thou calm reposing sea :
But oh, far more the beautiful feet
Of Jesus, walked o'er thee ! ”

The first two verses of one of Mr. Jenner's own Poems on Magdala, show he can picture in words as felicitously as with his pencil,—

“ Beside the Sea of Galilee,
There stands a little town,
The Son of God its streets hath trod,
And given it renown ;
At least it boasts into its coasts
Jesus Himself came down. * ”

The rippling wave its shore doth lave,
The oleander blooms,
'Mid verdure seen of richest green,
And fragrant with perfumes ;
The palm-tree's crest above the rest,
Displays the victor's plumes ! ”

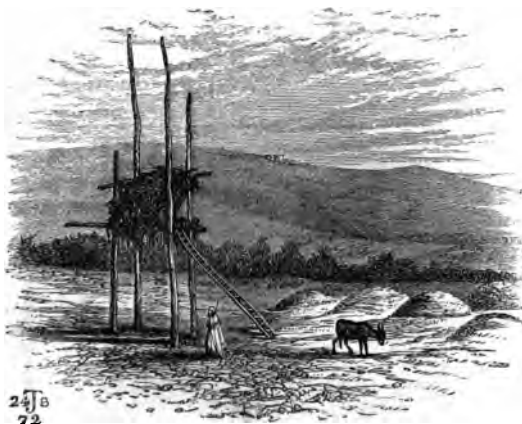
* Matthew xv. 39.



JACOB'S BRIDGE, OVER JORDAN.

**View taken from the Canaan side of the River.
Sketch by Mr. Thomas Jenner.**

**Draw this carefully from copy.
Draw from Memory.
Again from copy.**



MR. JENNER'S "BED ROOM."

A Watch Tower over a Threshing Floor at Kefr Houwara, eight hours' ride from Damascus.

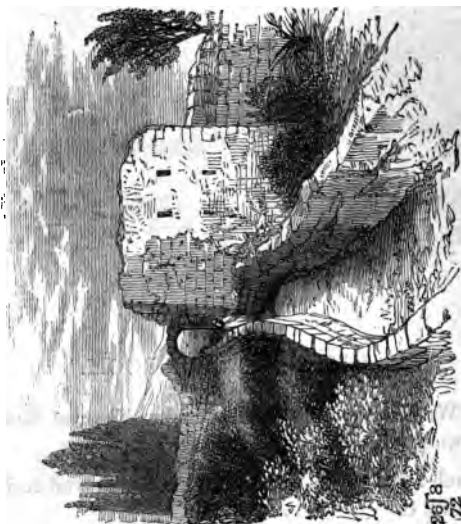
Such a Watch Tower or Lodge is referred to in Isaiah i. 8.

Sketch by Mr. Thomas Jenner.

Draw this carefully from copy.

Draw from Memory.

Again from copy.



ANCIENT CITY OF DAMASCUS.

ANCIENT OUTER WALL OF DAMASCUS.

The reputed spot where St. Paul escaped in a basket, from a window.
2 Corinthians xi. 32, 33.

Sketch by Mr. Thomas Jenner.

Draw this carefully from copy, Memory, and copy.



CARMEL FROM THE NORTH.

CARMEL FROM THE NORTH.

Sketch by Mr. Thomas Jenner.

Draw this carefully from copy.

Draw from Memory.

Again from copy.

ROYAL POLYTECHNIC INSTITUTION

(LIMITED),

309, REGENT STREET, LONDON, W.

MR. WILLIAM STOKES, PROFESSOR OF MNEMONICS, LECTURES

UPON

NATURAL & ARTIFICIAL MEMORY, AT THE

ROYAL POLYTECHNIC INSTITUTION,

Or at his Residence, 15, Margaret-St., Cavendish-Sq.,

Every Tuesday, at 2, and 7.15.


ADMISSION, ONE SHILLING.

AND

TWO DISTINCT CLASSES;

Each for *Ladies and Gentlemen*, are commenced on the same day ;
one at Three o'clock, and the other at half-past Eight.

Second Lesson every Wednesday, and Third Lesson every Thursday, at the same hours. Pupils can attend on three consecutive days, or can allow an interval of a week between the Lessons.

 *Other Private and Class Tuition by arrangement.*

During the Course of Lectures, various wonderful illustrations are given by Mr. Stokes and his Pupils ; and his auditors, after two or three minutes' instruction, are enabled to test the efficiency of his system for themselves, by bearing in mind with perfect ease and accuracy, and repeating either forwards or backwards, or naming numerically, a list of words having no natural connection, dictated by the company, &c., &c. Children instructed by Mr. Stokes perform the following feats :—learn a hundred or more figures called out at random ; and, without having seen them, repeat them from left to right, or from right to left ;—will also say them in groups of three, or quote the first, second, or third figure of any group, or name any group backwards, &c. ;—commit to memory arbitrary vocabularies, &c. ;—learn short-hand letters at first-sight ;—repeat the most difficult pieces of prose and verse ;—also countless dates and scientific facts, with startling rapidity.

**RECENT TESTIMONIALS FROM PRIVATE, CLASS, SCHOOL,
AND CORRESPONDENCE PUPILS.**

STOKES'S SYSTEM OF MEMORY.

MEMORY has been regarded as a faculty of primary importance by the intelligent of all ages. Valuable aids to memory were in use long before the Christian era; and numerous attempts have since been made to simplify them, and render them generally available. Their original propounders mostly accomplished feats of Memory, which, to the uninitiated, appeared beyond the power of man; but, unfortunately, many defective plans were also introduced, and the better systems were ultimately so badly taught, and so imperfectly learned, that the Science of Mnemonics sunk into disrepute, and is now comparatively unknown.

Mr. Stokes's method is extremely simple,—may be learned with pleasure by any one of moderate capacity,—and invariably benefits those who adopt it. It has been pronounced to possess “all the advantages of the best Systems, beautifully and skilfully combined with a large share of originality,” and is free from the objections commonly raised against other plans.

It improves the Memory generally, saves much time, and considerably lessens mental labour. It is an important aid in the classification of ideas, and in the concentration of thought. It greatly increases the power of remembering names and dates. It facilitates the acquirement of Languages, Sciences

and Arts; and is of inestimable utility in extemporaneous speaking, and in verbal reporting.

By its aid, any person of average ability may easily learn long and difficult pieces of composition, both prose and verse; can retain an unlimited number of words or ideas in any required order, so as to recollect, with astonishing accuracy, the principal points of a sermon, speech, lecture, conversation, book, newspaper, etc., etc.; and can commit to memory not only thousands of dates, but facts and figures generally, such as statistics, etc., viz., length and breadth of countries, populations, tables of mortality, product of taxes, height of mountains, length of rivers, latitudes and longitudes, astronomical distances and magnitudes, velocities, chemical analyses, specific gravities, logarithms, etc., etc.

It quickens and expands the intellect, cheers the spirits, gives self-reliance, and diminishes the probability of over-taxing the faculties. By its assistance an intelligent child may compete with a "talented" adult; and a person of average ability may perform feats of Memory beyond the power of unaided "genius." By means of this System, effects can be produced with ease in a few minutes, which, by ordinary processes, require months, or even years, of laborious application. Thus Mr. Stokes enables public speakers to dispense with the use of notes, after five minutes' instruction. He has also invented a method for teaching children the Multiplication Table in less than half an hour, at the expiration of which time the severest cross-examination may be submitted to.

Doubt not, but investigate, and see the living proofs.

*The System is equally serviceable to the student
man of business, and is also invaluable to*

ladies. In short, it is useful to ANYBODY IL remember ANYTHING.

Mr. Stokes has not only taught the general public with surprising results, but has been signally successful in improving "dull boys," individuals advanced in years, persons of defective intellect, the blind, and the deaf and dumb.

Two distinct classes, each for ladies and gentlemen, are commenced at Mr. Stokes's residence, every Tuesday,—one at 3 o'clock, and the other at 8.30; second lesson every Wednesday, and third lesson every Thursday, at the same hours. Pupils can attend on three consecutive days, or can allow an interval of a week between the lessons.

By special arrangement, Mr. Stokes can impart his System in ONE HOUR. He is open to engagements to lecture and teach in all parts of the United Kingdom, and in Paris.

Public Classes are constantly forming in London, Brighton, and elsewhere; One Guinea each pupil.

Private Tuition, Five Guineas, one pupil; Six Guineas, two pupils, etc.

Lessons by correspondence: Five Guineas, one pupil; Six Guineas, two pupils, etc. For a class of twelve or more pupils taught by correspondence, One Guinea each.

Very agreeable Private Classes, of twelve or more, are often formed among friends, and held at their own residences; One Guinea each pupil.

Mr. Stokes teaches in Ladies' and Gentlemen's Schools, and prepares Students for Examinations with despatch.

Mr. Stokes, or one of his Assistants, may be consulted daily, by appointment, at his residence, 15, Margaret Street, Cavendish Square, London, W. (two minutes walk from the Royal Polytechnic Institution or first street on the left towards Oxford Circus).

REPORTS, TESTIMONIALS, ETC.

From the LEEDS MERCURY, Wednesday, May 15th, 1878.

"MEMORY ENTERTAINMENT" IN LEEDS.—Mr. Wm. Stokes, Teacher of Mnemonics of the Royal Polytechnic Institution, London, gave an entertainment last evening in the Lecture Hall of the Leeds Young Men's Christian Association. Mr. W. C. Sharp occupied the chair, and there was a large attendance. The remarks of the lecturer related to the importance of system in the association of ideas. Illustrations of the power of acquired memory were given by a number of boys to whom Mr. Stokes had given a short lesson prior to the lecture.

From the LEEDS MERCURY, Wednesday, May 22nd, 1878.

STOKES ON MEMORY.—Mr. Stokes gave a second entertainment on Monday evening, illustrative of his system of acquired memory, in the Hall of the Young Men's Christian Association. The Rev. W. F. Fleming occupied the chair, and there was a crowded audience.

Mr. Stokes gave a third lecture on memory, at the Young Men's Christian Association, Leeds, on Wednesday evening, May 29th, 1878, when numerous surprising and practical illustrations were kindly given by adult pupils who had recently been instructed.

Mr. Stokes gave several courses of memory lessons to large classes of ladies and gentlemen, at the Association, and expressions of satisfaction were unanimously passed, both at the public lectures and at the classes.

From the LEEDS MERCURY, Monday, June 3rd, 1878.

LECTURE TO TEACHERS, ON "MEMORY."—An interesting lecture was given on Saturday, at the Friends' Meeting House, Woodhouse-lane, Leeds, to the teachers of the Leeds district, by Mr. William Stokes, on "Memory," especially in its relation to the work done

in elementary schools. Mr. Legard, the district inspector, who took the chair, observed how pleased he was to see so considerable a portion of the audience composed of young people, to whom the subject of the lecture was of special importance. The birch and the stick had been used in old times at Eton and other public schools as important helps to memory. Mr. Stokes was trying to introduce a more humane and successful method.—Mr. Stokes, in introducing his lecture, said that, by the law of association, horses and dogs had been taught a thousand things, many illustrations of which he gave. He would show how easy, pleasant, and successful, the teaching of children might be, if pursued in a similar way, by the law of association. Mr. Stokes then proceeded to explain the salient points of his system of teaching, and concluded by illustrations of astonishing feats of memory tested by the audience.—At the close of the lecture, Mr. London, Head Master of the Beeston-hill Board School, proposed, and Mr. Alfred Murray, superintendent of schools under the Leeds School Board, seconded, and Mr. Norminton, Head Master of Primrose-hill Board School, supported the following resolution, which was adopted unanimously:—"That this meeting, having heard the lucid lecture of Mr. W. Stokes, earnestly recommends the teachers of the Leeds district to give the system a fair and impartial trial in their schools."—Mr. Stokes said he should be glad to offer prizes of three guineas, two guineas, one guinea, and half a guinea, for the best results, if a sufficient number of schools would compete.

From the LEEDS MERCURY, Wednesday, June 5th, 1878.

**THE LEEDS BOARD SCHOOLS AND MR. W.
STOKES'S "MEMORY" SYSTEM.**

TO THE EDITORS OF THE LEEDS MERCURY.

GENTLEMEN:—A paragraph appears in this day's *Mercury* containing an account of a lecture delivered on Saturday last, at the Friends' Meeting House, Wood-

house-lane, Leeds, to the teachers of the Leeds district, by Mr. W. Stokes, on "Memory," especially in its relation to the work done in elementary schools; Mr. Legard, the district inspector, in the chair. With either the lecture itself, or the system proposed, I should not have troubled your readers, had it not been for the following resolution which was carried, proposed by Mr. London, Head Master of the Beeston-hill Board School, seconded by Mr. Alfred Murray, superintendent of schools under the Leeds School Board, and supported by Mr. Norminton, Head Master of Primrose-hill Board School, viz., "That this meeting, having heard the lucid lecture of Mr. W. Stokes, earnestly recommends the teachers of the Leeds district to give the system a fair and impartial trial in their schools." It is therefore a Board School proposition. To it I have no more objection than I have to the relaying of Commercial-street with wood, providing it is done at the expense of the inventor. But if the cost is to come out of the School Board funds, that is, out of the pockets of the ratepayers, then I, as a professional teacher of many years' standing and a townsman, protest against the ratepayers' money being expended in trying a system which Mr. Stokes, at the meeting, acknowledged was not only not in use in any town in the north of England, but in answer to his applications had been in every case refused.

I am, yours truly,

THOS. CARLTON.

Livinia-street, Camp-road, Leeds, June 3rd, 1878.

From the LEEDS MERCURY, Saturday, June 8th, 1878.

**"STOKES ON MEMORY" AND THE LEEDS
SCHOOL BOARD.**

TO THE EDITORS OF THE LEEDS MERCURY.

GENTLEMEN :—A letter appeared in your impression of yesterday, signed "Thos. Carlton," protesting against *the introduction of Mr. Stokes's educational appliances into our Board Schools on the ground of expense, and*

also that there were no schools in Yorkshire where his plans had been adopted. I should not have deemed it necessary to notice this letter had I not been present at the meeting in question, and seen for myself the various aids for educational purposes which Mr. Stokes has invented for making elementary teaching far more easy and pleasant, both for the children and the teacher. The question of expense did not appear to be a serious one, three guineas being sufficient to supply a school with a complete set of his apparatus; and in the judgment of those present at the meeting, who are engaged in the work of teaching, the scheme appeared to be both practicable and desirable. The scientific principles upon which Mr. Stokes's appliances are based, as well as the fact that they do not aim at superseding existing methods of teaching, but rather to render more valuable and effective all ordinary school apparatus, are considerations which ought not to be overlooked by the Leeds School Board when the question is discussed.

I am, Gentlemen, yours respectfully,
 Leeds, June 6th, 1878. A RATEPAYER.

From the LEEDS MERCURY, Tuesday, June 11th, 1878.

**THE LEEDS BOARD SCHOOLS AND MR. W.
 STOKES'S MEMORY SYSTEM.**

TO THE EDITORS OF THE "LEEDS MERCURY."

GENTLEMEN :—Kindly allow me to reply to a letter with this heading in your issue of Wednesday, by Mr. Thomas Carlton. The vote expressive of appreciation of my system at the meeting of teachers on Saturday last, was very gratifying to me, and the ratepayers will no doubt rejoice to know that gentlemen connected with the School Board are anxious to save the public money by the adoption of my method. I have offered to introduce it upon trial at the Board Schools gratuitously, therefore nobody need be alarmed about the probable cost of the experiment. As the system has proved so successful elsewhere, it would be a questionable compli-

ment to the able teachers of the Board Schools to suppose that in their hands it would be a failure. The purchase of the requisite appliances for teaching the system would only follow if the plan were approved, and as they are far more economical than those in ordinary use, they appear to be especially suited for all who are anxious to save the funds of the Leeds School Board. That the appliances are thoroughly effective is proved by the tens of thousands who have successfully used them, and their adoption or non-adoption by other School Boards will in no way influence the judgment of those who have sufficient brain to form an estimate of their worth, by simply taking them upon their own merits. The public interest in the matter is considerable and is daily increasing, and it is naturally supposed the School Board will give it prompt, thorough, and effective investigation. To the credit of the town will it be if, to the question, "Who principally promotes the adoption of this time, labour, and money-saving system?" the answer can be, "The School Board, Leeds! the School Board, Leeds!"

I am, Gentlemen, yours faithfully,

WILLIAM STOKES,

Teacher of Memory, Royal Polytechnic
Institution.

10, Park-square, Leeds, June 7th, 1878.

"Young Men's Christian Association,

"56, 58 and 60, Mount Pleasant, Liverpool,

"July 19th, 1878.

"MY DEAR SIR :—I have pleasure in stating that, at a class, held in rooms of the Liverpool Young Men's Christian Association, on 16th–18th inst., the members were initiated into the wonderful suggestions for aiding and strengthening the memory, as explained by you; and they expressed themselves so thoroughly convinced of the soundness of the principles, that they promised to avail themselves of every opportunity of recommending *the system* to others.

"I need hardly add that I cordially endorse the foregoing, from what I have tested by means of your system.

"Faithfully yours,

"WM. J. B. PATTERSON, General Secretary.

"WM. STOKES, Esq., Teacher of Memory, London."

From the MORNING ADVERTISER, Saturday, August 3rd, 1878.

Mr. Stokes, who has been memory mentor to many leading public men, is still improving on his easily acquired system; and, as may be anticipated, he meets with that amount of success which he so well deserves.

From the FREEMASON'S CHRONICLE, Saturday, August 10th, 1878.

Mr. Stokes is the author of some educational works of exceptional merit.

From the SPORTING CLIPPER, Saturday, August 10th, 1878.

Mr. Stokes's system should be inquired into by all who may desire to possess a retentive mind.

From the METROPOLITAN, Saturday, August 3rd, 1878.

Mr. Stokes's juvenile pupils are speaking wonders of his talent.

From the CIVIL SERVICE GAZETTE, Saturday, August 3rd, 1878.

Mr. Stokes's system has so long been an established fact that further comment on its many beauties would be superfluous.

From the DAILY CHRONICLE, Wednesday, August 7th, 1878.

The method Mr. Stokes employs in teaching his pupils is at a glance simple, and can at once be comprehended by the dullest mind.

Quotations from an interesting and valuable Article on Artificial Memory in the DUBLIN REVIEW, July, 1877, from pages 172 to 190 inclusive.

"What in short is wanted, and what is really attainable, is to train the Memory upon a plan according to its laws, to subject it to an art.

"In the present day one of the most successful teachers of the Mnemonical Art is Mr. William Stokes, who has published several works on the subject, the title of one of which is given at the head of the present article—'Stokes on Memory.'

"Let us, before entering further on the subject, say that Mr. Stokes has the support of many excellent witnesses to the value of his System. We cannot but speak with respect of what has given satisfaction to judges like Sir Stafford Northcote, Professor Rawlinson, and the late Professor Donkin. The present writer has not, indeed, had the means of personal observation; but the expression used to him by a witness on whom he could rely, as to the performances of some of Mr. Stokes's pupils, was, 'that it seemed to him as if they could do anything.' All Memory is in reality natural. It is not by any other Memory than that which God gave us that we remember any of the instruments suggested by the various Mnemonical writers.

"A very simple rule is given by Mr. Stokes as the foundation of the System:—'*Observe, reflect, link thought with thought, and think of the impressions.*' A superficial student may be apt to think he has gained little by having a rule like this imparted as a discovery. But its utility can only be found out by putting it to practice. Until that is done, the words really convey little meaning, any more than the maxims of worldly wisdom, which are the result of the large experience of a man of fifty, can do if stated to a mere youth who has not yet been able to test them by experience. *It must always be fully borne in mind that in this as in any other art, of which the general principles have been once suggested, the real originality or genius of*

the teacher is shown in his method of imparting it, which cannot be conveyed in a mere treatise. All the foregoing observations will certainly show that we are not disposed to undervalue the faculty of Memory. Rather, with Æschylus, we are ready to call it 'the very mother of the Muses, and the universal instrument.' There is a sense in which it is perfectly true to say that Memory is the most important faculty in education. Let the Memory have all the help we can give it, to make it vigorous, efficient, prompt, and justly confident in itself. In order to such a result, Mr. Stokes's method will afford some very valuable suggestions, as much for the improvement of the natural Memory as in supplying a very powerful artificial instrument. There is much truth in the contrast as drawn between *repetition* (the only Art of Memory, if we may call it so, known to many teachers little qualified for their office) and the more rapid means of *association*. It would be well if educators would consider how far the general instruments of all learning can be rendered more efficacious, and thus effect that saving of time which is more and more necessary in proportion to the vast accumulation of human knowledge which threatens to overwhelm us."

The brief extracts here given do not do justice to the elaborate Article extending over nineteen pages, but they are sufficient to show that "Stokes on Memory," which is extensively quoted, is appreciated by the Writer, and that he is an able advocate of the Mnemonic Art. He does not profess to go wholly with me in all my views, but he is none the less worthy of esteem on that account. My pupils, who are expert in applying my suggestions for "learning by heart," will see at once that he has a few groundless doubts, and occasionally deals with imaginary difficulties, but there is often a tendency in the human mind to underrate that which is but partly comprehended.

Some extraordinary achievements in the way of verbal Memory have resulted from my teaching, and there are many whose calling in life renders the possession of this power an immense advantage.

RESOLUTIONS PASSED
AT THE
YOUNG MEN'S CHRISTIAN ASSOCIATION,
56, Peter Street, Manchester.

ON Tuesday evening, Sept. 4th, 1877, Mr. Stokes, of the Royal Polytechnic Institution, London, delivered a Lecture on "Memory and its Cultivation," in the large Hall of the Young Men's Christian Association, 56, Peter Street, Manchester—Herbert Philips, Esq., J.P., President of the Association, in the Chair; and on Wednesday, Sept. 5th, Mr. Stokes lectured on "Memory," in the same Hall—Newton Crane, Esq., American Consul, in the Chair (in the unavoidable absence of His Worship the Mayor, Abel Heywood, Esq.) At these and subsequent Lectures given by Mr. Stokes in this Hall expressions of satisfaction have been unanimously passed by the large audiences in attendance.

The Memory Classes have also been numerously attended, and various written and oral testimonies have been given in favour of Mr. Stokes's System, supported by practical illustrations.

The Memory-Aiding Writing Lessons given by Mr. Dixon, the celebrated Californian Penman, have also been highly appreciated.

For Reports, see the *Manchester Guardian*, Thursday, September 6th, and other local papers.

SATURDAY, SEPTEMBER 8TH, 1877.

MORNING.

Proposed by the Rev. Canon Woodhouse, seconded

by the Rev. Thomas Betton, supported by Captain J. C. Hobbs, and carried unanimously :—

“That the hearty thanks of this morning’s Class, consisting of twenty-five ladies and gentlemen, be hereby accorded to Mr. Stokes for his close and kind attention to its members, and they venture to recommend the principles of his System of Memory to those who wish to cultivate their memories, and to forward general education.”

SATURDAY, SEPTEMBER 8TH, 1877.

EVENING.

Proposed by Mr. W. Carling, seconded by Mr. E. W. W. Payne, and carried unanimously :—

“That we express our high appreciation of Mr. Stokes’s System of Memory, and trust his services may be extensively sought in Manchester.”

SATURDAY, SEPTEMBER 15TH, 1877.

MORNING.

Proposed by the Rev. W. Stanyer, M.A., seconded by Robert Counce, Esq., and carried unanimously :—

“That the Members of this Class, having now taken their third and concluding lesson in Professor Stokes’s System of Memory, they hereby record their admiration of its simplicity, their conviction of its great utility, and their decided opinion that its general adoption as an element in ordinary education would produce wonderful results; and they commend the System to the principals of all schools, to the teaching profession in general, and to the School Board of Manchester, and all constituted bodies engaged in the important work of education.

“To the Committee of the Young Men’s Christian Association they beg to tender their thanks for the impetus given to the subject by their kind assistance.”

SATURDAY, SEPTEMBER 15TH, 1877.

EVENING.

Proposed by Mr. John Shaw Buckley, seconded by Mr. C. G. Harrison, and carried unanimously:—

“That we thank Mr. Stokes sincerely for his interesting and practical lessons in Memory, and assure him we will do our best to recommend his System to our friends and the public.”

“Kent Lodge, Iverson Road,

Kilburn, N.W., October 5th, 1877.

“Dear Mr. Stokes,—Am glad to be able to tell you that I have derived immense benefit from your System of Mnemonics. I took lessons Sept. 25th, 26th, 27th, and before I had received my third lesson I applied your System to the Atomic Weights, and mastered the whole in half-an-hour; the next Sunday, the 30th, I could remember all the sermon, also a lecture at Westbourne Hall that I attended in the afternoon. “Am showing off your System at College by writing out lectures entirely from Memory. Have secured you one pupil, and hope for more.

“Believe me, dear Mr. Stokes, Yours very gratefully,

“GEO. C. DEVESON.”

“**STOKES ON MEMORY.**—At the conclusion of Mr. Stokes's Memory Illustrations and subsequent class, at the Mechanics' Institute, last evening, those present resolved themselves into a kind of business meeting to consider what steps could best be taken to bring his System of Memory before the notice of the Bradford public, so as to secure the support and co-operation of those interested in the progress of the town and the intellectual improvement of the community; and it was resolved to invite prompt attention to the subject, and to make a special effort to secure a large attendance of fresh pupils at the class to be commenced on Wednesday next. The strongest practical testimony was given in favour of Mr. Stokes's teaching. Mr. J. Turner acted as chairman.”—BRADFORD CHRONICLE AND MAIL, Saturday, July 28th, 1877.

LITERARY INSTITUTIONS, COLLEGES AND SCHOOLS,

DESIROUS OF SECURING

MR. STOKES'S services for his Popular LECTURES ON MEMORY,

As given by him at the Royal Polytechnic Institution; Crystal Palace; Dublin Exhibition; Christ Church, Oxford; Trinity College, Cambridge; and numerous Institutions, Colleges, and Schools in different parts of the Kingdom; should apply, if possible, a few months in advance; but when at liberty, Mr. Stokes can lecture at a moment's notice.

Mr. STOKES is an extemporaneous and impromptu speaker; and, in his Lectures and Entertainments, varied topics, Diagrams, and Illustrations are introduced.

Terms and particulars of his Lectures, Entertainments, and Lessons, and packets of papers for distribution, will be supplied with pleasure, upon application.

**Life Size Plaster Busts of Mr. Stokes, by B. Novra,
Two Guineas Each.**

Carte de Visite Photographs, 1s. each; by post, 18 stamps.

Cabinet Photographs, 2s. 6d. each; by post, 31 stamps.

MR. STOKES

CONTINUES TO GIVE

SPECIAL PRIVATE

MEMORY-AIDING LESSONS

FOR THE CURE OF

STAMMERING, STUTTERING,

AND OTHER

DEFECTS OF SPEECH.

These distressing ailments, even in their worst forms, yield speedily under Mr. Stokes's treatment.

For terms, intending Pupils should apply personally, *if possible*, by appointment.

SCHOLASTIC.

PRINCIPALS OF SCHOOLS

Desiring to encourage the use of Stokes's System of Memory, and Parents wishing their Sons and Daughters to be taught upon the Stokes-ian plan, should communicate with Mr. Stokes, 15, Margaret Street, Cavendish Square, London, W.

MR. STOKES

Gives short, interesting, and valuable

INTRODUCTORY SCHOOL LECTURES,

Explaining some of his appliances for

Teaching Music Rapidly, &c.,

And imparts his System of Memory quickly, so as not to interfere with ordinary School work.

SCHOOL LESSONS BY CORRESPONDENCE WHEN DESIRED.

Stokes's Published Memory Aids are invaluable for all Schools, and can be used by any teacher.


Particulars on application.

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Address in full,

Date,

DEAR SIR,—

Having derived considerable pleasure and advantage from the study of your Works, I wish to take a Course of your Correspondence Memory Lessons with the extra papers named on page 161 of "Stokes on Memory."

I inclose you a Post Office Order (or Cheque) for Five Pounds Ten Shillings, payable to you at Vere Street, London, W.*

I agree not to communicate your system to others, unless I forward you a fee for each person I teach, in accordance with your arrangement.

Yours faithfully,

Name in full,

If a lady, Miss or Mrs.

To Mr. William Stokes,
Teacher of Memory,
15, Margaret Street,
Cavendish Square,
London, W.

* If more pupils than one take lessons at the same time, the fee for each pupil beyond the first is Twenty-Six Shillings, including the extra papers.

LETTER No. 2.

CLASS LESSONS BY CORRESPONDENCE.

This letter can be copied or cut out by those who wish to use it, or altered as required.

Address in full,

Date,

DEAR SIR,—

Having derived considerable pleasure and advantage from the study of your Works, I and my friends (in all twelve or more), whose names and addresses I inclose, wish to take a Course of Class Correspondence Memory Lessons of you, with the extra papers named on page 161 of "Stokes on Memory," for which I inclose you £15 12s.,* being Twenty-six Shillings for each pupil, in Post Office Orders payable to you at Vere Street, London, W. (or Cheque.)

We agree not to communicate your System to others, unless we forward you a fee for each person taught, in accordance with your arrangement.

Yours faithfully,

To Mr. William Stokes,
Teacher of Memory,
15, Margaret Street,
Cavendish Square,
London, W.

* If more than 12 pupils are in the Class, the amount will be Twenty-Six Shillings additional for each extra pupil.

LETTER No. 3.

SCHOOL CLASS LESSONS BY
CORRESPONDENCE.

This letter can be copied or cut out by those who wish to use it, or altered as required.

Address in full,

Date,

DEAR SIR,—

I wish my pupils and myself to have the advantage of your services, and I also desire to give you a practical proof of my sympathy with you, and appreciation of your indefatigable and successful endeavours to facilitate and felicitate Education. I have therefore secured you a Class of (12 or more) pupils in my Schools at 26s. each, including the extra papers named on page 161 of "Stokes on Memory." I am willing to act as your mouthpiece and representative, as far as I am able, under your direction. I will allow the pupils the requisite time to study and acquire your System, and I will encourage them to use it habitually.

We place ourselves in your hands with full confidence, and will endeavour to be creditable pupils.

We agree not to communicate your System to others, unless we forward you a fee for each person taught, in accordance with your arrangement.

I inclose you a list of the pupils, and a Cheque for the amount.

Yours faithfully,

Name in full,

To Mr. William Stokes,
Teacher of Memory,
15, Margaret Street,
Cavendish Square,
London, W.

LETTER No. 4.

DIAGRAMS, BOOKS, &c.
FOR PRESENTATION.

This letter can be copied or cut out by those who wish to use it, or altered as required.

Address in full,

Date,

DEAR SIR,—

I wish to make a present of your Memory-Aiding Productions to a School in which I am interested, and will thank you to send me One Guinea Syllable-ized Pictorial Alphabet, One Guinea Pictorial Multiplication Table, and One Guinea's worth of sorted Books, &c.

I inclose you a Post Office Order for Three Guineas.

With best wishes,

Yours faithfully,

Name in full,

To Mr. William Stokes,
Teacher of Memory,
15, Margaret Street,
Cavendish Square,
London, W.

LETTER No. 5.

BOOKS FOR FAMILY.

This letter can be copied or cut out by those who wish to use it, or altered as required.

Address in full,

Date,

DEAR SIR,—

Please send me a Guinea Sorted Packet of your Memory-Aiding Works, for the use of my children.

I inclose you their photographs, names, ages, and leading characteristics, and shall be glad to receive from you a few suggestions as to the best means of rendering the books, &c., you send most useful to them, for which I send your Consultation Fee of One Guinea.

Post Office Order for Two Guineas inclosed.

Yours faithfully,

Name in full,

To Mr. William Stokes,
Teacher of Memory,
15, Margaret Street,
Cavendish Square,
London, W.

LETTER No. 6.

APPLICATION FOR AGENCY.

This letter can be copied or cut out by those who wish to use it, or altered as required.

Address in full,

Date,

DEAR SIR,—

Please send me a Guinea Sorted Packet of your Memory-Aiding Books, &c., to sell; and if agreeable to you, allow me to become one of your Agents for the sale of your Publications, and introduction of pupils, &c.

I inclose you references, and give you a few particulars which you may like to possess.

I shall be glad to receive Circulars, Handbills, Cards, &c., and any information or suggestion you may think desirable.

Post Office Order inclosed for one Guinea.

Yours faithfully,

Name in full,

To Mr. William Stokes,
Teacher of Memory,
15, Margaret Street,
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